

The J. Paul Getty Museum

JOURNAL Volume 22/1994



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The J. Paul Getty Museum

JOURNAL Volume 22/1994

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Introduction: The Collections and the Year's Activities

I returned in January 1993 after a six-month leave of absence to find the Museum in a buoyant mood. Much had been accomplished while I was away, thanks to the staff's efforts under our two Associate Directors, Barbara Whitney and Deborah Gribbon. It was a year full of pleasures for our visitors and of progress toward the changes coming in 1997–99, when we will move to a new museum at the Getty Center in Brentwood, simultaneously beginning renovations designed to turn the Villa into a center for antiquities, devoted to display, study, conservation, and public education. The year ended with a scare: the great Malibu fire of November 1993 came within two miles of the Museum, giving us several sleepless nights and causing us to stay closed for three and a half days. Thanks to eight years of drills, we were ready for the worst; thanks to a change in the breeze, we were spared.

THE COLLECTIONS

The DEPARTMENT OF ANTIQUITIES acquired a handful of rare and brilliant objects in 1993. These included the torso of a Greek archaic kore (maiden), the finest statue of its kind in America. Her hair and the thin pleats of her dress play suavely over the undulations of her body, which are most evident and beautiful in the rear view. A grave-stone made in Boeotia, in the area of Thebes, has an astonishing image of a dead warrior incised into the black limestone. The laboriously cut lines have much of the sureness of contemporary vase painting, where outlines are merely drawn. A bronze helmet of South Italian origin, unique in having a protome in the form of a griffin and beautifully decorated, is a masterpiece of the ancient bronzesmith's art. We added the most spectacular Hellenistic gold wreath to be rediscovered in many years, complete with flowers inlaid with glass paste. Finally, a fourth-century B.C. Panathenaic amphora signed by the potter Nikodemos is among the very

finest of this splendid type preserved, monumental in scale, fresh and spontaneous in the depiction of athletes whose physiques embody the graceful proportions introduced by the sculptor Lysippos.

The DEPARTMENT OF DECORATIVE ARTS continues to acquire objects to install in the suite of fourteen galleries and paneled rooms being constructed for the collection in the new Getty Museum. A pair of gilt-bronze fire dogs made during the reign of Louis XIV are intended for the fireplace in a room of the period designed by Robert de Cotte; they are unusual in their sculptural decoration, having putti who hold attributes of the Four Elements. Destined for the Régence Room in the new Museum is a pair of splendid alabaster vases with gilt-bronze mounts, probably made by the royal manufactory at Gobelins. Finally, a garniture of five vases and beakers of the Kangxi period, typical of the Chinese porcelain collected and exhibited during the seventeenth and eighteenth centuries in France, will be included in the installation of another of the new Brentwood galleries.

Life for the DEPARTMENT OF DRAWINGS, which had been acquiring two or three dozen drawings a year, was uncharacteristically simple in 1993, for one purchase more than consumed the year's allotment of funds: Michelangelo's magnificent pen-and-chalk study of *The Holy Family with the Infant Saint John the Baptist*. Long known but little seen, and almost the last Michelangelo drawing of importance that will appear on the market, this sheet demonstrates why the discipline of drawing was essential to Michelangelo's way of working. The Virgin and her Child are treated as heroic figures, a goddess and an athlete. The only other purchase was a sheet of studies by a fifteenth-century German predecessor of Dürer, the so-called Master of the Coburg Roundels, which adds further strength to our collection of German Renaissance drawings.

The DEPARTMENT OF MANUSCRIPTS acquired one major book and an important series of cuttings and loose

miniatures. A book of hours with illuminations by the very fine and quirky French painter Georges Trubert is a compendium of surprising pictorial ideas that adds much to a growing group of French late-medieval manuscripts. Miniatures and cuttings include two atmospheric calendar miniatures of village life by Simon Bening, the great Flemish illuminator of the early sixteenth century, a large and commanding *Crucifixion* by an anonymous Nuremberg painter of Dürer's time, and historiated initials by two important Italian masters: a touching depiction of *Saint Blaise* by the Sienese painter and illuminator Lippo Vanni and two historiated initials by the Lombard Bartolomeo Rigossi da Gallarate. These works seduce the eye with inventive colors and a glistening surface.

This was a year of unusually important purchases by the DEPARTMENT OF PAINTINGS. Three Italian pictures were added, all rediscoveries: a triptych by the trecento master Bernardo Daddi, in pristine condition; the prime version of a well-known and highly original full-length portrait by the early seventeenth-century Venetian Domenico Fetti; and Guido Reni's *Joseph and Potiphar's Wife*, full of dramatic tension, a masterpiece of this great painter's full maturity.

A marble table made by Francesco Franzoni in imitation of antique Roman models has a spectacular slab of colored marble for a top. We are acquiring such pieces not only for their importance as works of sculpture and furniture but also for their usefulness in the new Museum as bases for the display of bronze sculptures and other works of art.

Finally, a bust portrait of an American girl by the French sculptor P.-J. David d'Angers is an exquisite example, like the paintings of Ingres, of the ideal of chilly, stylized refinement shared by many Neoclassical artists of the early nineteenth century.

THE YEAR'S ACTIVITIES

This was a year of change for the staff. The founding Curator of Drawings, George Goldner, who built the collection from its inception in 1981 and later became Curator of Paintings as well, resigned to take a newly created chair at the Metropolitan Museum of Art. His time at the Getty was full of remarkable achievements. His successors were named at the end of the year: Nicholas Turner of the British Museum as Curator of Drawings and David Jaffé, formerly of the Australian National Gallery, as Curator of Paintings. Both were to begin work early in 1994.

Important searches were under way during the year to replace other staff members who had departed: Head of Education and Academic Affairs (Diane Brigham, acting head of the department, was subsequently named to the position permanently), Director of Security (Stanley Friedman of California State University, Northridge, was appointed), and a Managing Editor in the Department of Publications (Mark Greenberg of Harry N. Abrams, Inc., was named to the position). As the walls of the new Museum rose, we created new positions in anticipation of the greatly increased and diversified workload. An Exhibitions Manager, a Transition Manager, and an Information Systems Manager were sought; Irene Martín of the Thyssen-Bornemisza Foundation, K. Quincy Houghton of the Los Angeles County Museum of Art, and Robin Lilien of the Getty Art History Information Program, were appointed to these three jobs, respectively. As the year closed, the staff was about to have eight new colleagues in senior positions, a change of unusual magnitude and excitement for a relatively small staff.

This was not a great year for attendance. The fire in November had a severe effect, but even before, the generally reduced number of American tourists in California was reflected in our monthly totals. At year's end, we had had 395,000 visitors, down 6% from 1992.

We conduct regular surveys of our visitors in order to learn as much as we can about their characteristics, motivation, behavior during the visit, and reactions. Much of what we find changes little from year to year and conforms to national norms for museum visitors: there are 8% more women than men; they are generally well educated (62% have college degrees, versus 27% of the U.S. population); they average forty-one years of age; and two out of three are coming to the Getty for the first time. The proportion of California residents increased to 60%, while U.S. visitors from out of state fell to 20%, the same as visitors from abroad, reflecting overall patterns of tourism but also our efforts to attract a larger local audience. The audience remains overwhelmingly white, nearly 85%, but this represents a decrease of 5% over the past five years, which is matched by a 5% rise in Latino and Asian visitors. This reflects efforts to tailor publicity for the Museum to certain Los Angeles ethnic communities, especially Latino. Group tours, school visits, and other special events are not figured in the statistics; if they were, the number of non-white visitors shown would be considerably higher.

Visitors' reactions to their experience at the Museum, as reflected in these studies, were uniformly positive and often enthusiastic. Most of their complaints

were about the need for parking reservations, an old problem that results from restrictions imposed on the Museum by its residential neighbors. Since 1988, because we have created off-site parking and encouraged travel by bus and other methods, the percentage of visitors who required a parking reservation fell from 68% to 52%.

Temporary exhibitions, mostly presenting our own collection in new aspects, give our local audiences an inducement to visit more often than they otherwise would, and these exhibitions generate publicity that attracts new visitors as well.

In 1993, the Getty Kouros was the subject of a small show that received a great deal of attention and praise. This piece, one of the great puzzles of recent times, has, for the past three years, again been the subject of intense study. It is either one of the finest and best-preserved statues of its rare kind, or else it is the work of a forger of unprecedented artistic talent and technical skill. Last year the statue was the subject of a scholarly colloquium we cosponsored in Athens that provided some of the materials for the exhibition. The facts and arguments, together with casts and photographs of comparative materials, were laid out for visitors as impartially as possible. (Unfortunately, I cannot report that either the symposium or the exhibition has helped much to resolve the question of authenticity.)

The Department of Manuscripts continued its practice of organizing thoughtful exhibitions on the content and purpose of manuscripts. *Illuminating the Past: Historical Texts of the Middle Ages and Renaissance* included biblical texts, secular histories, and genealogies. *The Psalms and Their Illustration* considered the particular subjects associated with the psalms, such as King David, as well as the depiction of the psalms themselves. *Early Medieval and Romanesque Manuscripts* included some of our rarest material, such as a Gospel lectionary from the court of Charlemagne. *The Cult of the Saints in the Middle Ages and Renaissance* examined the veneration of saints, including lay piety and the cult of relics, through a range of manuscripts, cuttings, and paintings from the collection. A lecture series presented by a distinguished group of historians and art historians analyzed five different aspects of the phenomenon.

Drawings exhibitions continued to mine the permanent collection. Because the collection is growing steadily, it is possible to present it in increasingly interesting segments. *Central European Drawings of the Sixteenth and Seventeenth Centuries* and *North Italian Drawings of the Fifteenth through the Seventeenth Century* surveyed our holdings in these specialized areas. *The Power of Myth:*

European Mythological Drawings of the Fifteenth through the Nineteenth Century took a cross section of the collection by theme, producing many instructive connections across the centuries. The department held one loan show of drawings, our first since 1983, *Drawings by Giovanni Battista Tiepolo from the Metropolitan Museum of Art, New York*, twenty-five drawings from the Metropolitan's spectacular trove. The show was lent in exchange for our having organized a loan exhibition to the Metropolitan, *Drawings from the J. Paul Getty Museum*, 121 of our best drawings, that drew large crowds for fourteen weeks and received flattering reviews. Afterward it traveled to the Royal Academy in London. As in New York, the exhibition was lavishly praised, as were the collection itself and the role of George Goldner in its creation.

Photograph exhibitions again gave the Museum's visitors some of their most memorable experiences. *Fame and Photography* explored the camera's role in establishing the images of writers, artists, actresses, and other celebrities. *Being and Becoming: Photographs by Edmund Teske* was devoted to the work of this influential Los Angeles photographer, who embodies romantic impulses in highly experimental pictures. *Women on the Edge: Twenty Photographers in Europe, 1919-1939* included the work of some famous photographers and many obscure ones, all of whom participated in some interesting way in the evolution of Modernism. The show later traveled to the Guggenheim Museum in New York. *Little Pictures* was devoted to small images, mostly portraits produced by studio photographers for a clientele extending from the grandest to the humblest and ranging from elegant daguerreotypes on silvered copper to ordinary tintypes.

Some of our visitors' best moments come in the so-called Interactive Gallery upstairs, where small instructive shows give a chance for live discussion with professional and volunteer facilitators. We keep varying the subjects and techniques of these shows in order to learn all we can about what works and what does not, since these exhibitions are models for information centers in the new Museum at the Getty Center. *Picturing the Ancient World: Antique Revival Paintings* was a popular exploration of six late Victorian pictures (including Alma Tadema's *Spring*, our perennial top hit with the public) in which visitors could see, among other things, that the Museum's building belongs to a tradition of reconstructing Roman interiors. *Gilding the Dome of Heaven: Gold Ground Paintings in Medieval and Renaissance Italy* was a lesson in how and why these pictures were made, complete with a stage-by-stage re-creation of a panel painting in process, materials that visitors could handle, and impromptu explanations by trained docent

facilitators.

Our offerings for visitors, students, and teachers continue to be more clearly targeted to serve particular needs. Many educated people in Los Angeles have never taken a course in art history, so we offer courses of lectures on European art by our staff. The lectures focus as much as possible on works in the Museum's own collection and stress an understanding of our works in their full richness. These courses regularly fill our 250-seat auditorium.

We have been designing more and more attractions for families at the Museum. Weekend programs created for parents and children have taken many different approaches, some through storytelling, some through activity boxes for use in the galleries, some through art-making activities. Parents come to the Museum who could not or would not otherwise.

In 1993, a course for teachers called "Learning to Look, Looking to Learn" was offered that permitted in-service teachers to earn college credit and showed them how to incorporate art in their own teaching.

Throughout the year, members of the education staff broadened our contacts among community service groups and local agencies, such as the St. Joseph Center, the Lennox Senior Center, and the Maxine Waters Employment Preparation Program, seeking to make our educational offerings—and the rewards of visiting the Museum—better known.

It was a lively summer and autumn for music at the Getty. Not only did we put on another series of concerts in the Inner Peristyle—this year devoted to the theme of mythology in music from the Middle Ages through the twentieth century—but we also played host to the Los Angeles Festival. Seven "master recitals" by great musicians, mainly of the Middle East and North Africa, were given on the same stage where Mozart and Monteverdi are usually heard. The audiences—not at all the same people who usually come to our concerts—were large and enthusiastic.

We were again cosponsors of a series of *Selected Shorts* broadcasts, the popular public-radio series in which well-known actors read short stories before a live audience. The Malibu fire forced us to move the readings to a theater in Santa Monica, unfortunately, but we expect to have these broadcasts originate from the Museum again in 1994. They do a great deal to make audiences conscious of the Museum, both locally and nationally.

Our conservation labs and studios remained busy all year with new acquisitions and with preparations for the much larger installations at the new Museum in

1996–97. Nevertheless, conservators made time for service to other museums, a Getty tradition from which our staff and visitors derive many benefits. The paintings conservators again worked on major pictures from other collections: the Whistler *Arrangement in Black: Pablo de Sarasate* from the Carnegie Museum in Pittsburgh, the Botticelli *Tragedy of Lucretia* from the Gardner Museum in Boston, the Carpaccio *Ordination of Saint Stephen* from the Berlin Gemäldegalerie, and the Giorgione *Portrait of a Man* from the San Diego Museum, all of which were exhibited in the galleries for some months after their treatment was finished. Conservators from the Decorative Arts and Sculpture Conservation department advised other museums on the care of their collections, notably the Wallace Collection in London, the Los Angeles County Museum of Art (where the subject was fumigating Ed Kienholtz's notorious assemblage *The Backseat, Dodge '38*), and the Birmingham (Alabama) Museum of Art. Antiquities conservators advised museums as different as LACMA and the Rosicrucian Museum in San Jose. Naturally, the conservation staff is frequently involved in projects of the Getty Conservation Institute in one capacity or another, usually advising, collaborating, or teaching.

In 1993, the Museum's walls rose from their foundations at the Getty Center in Brentwood, the Getty Trust's new campus, partly enclosing the three levels below the galleries: the lowest level (loading dock); the next higher (which will contain, among other things, offices, study rooms, and storerooms for the departments of Drawings, Manuscripts, and Photographs); and the level just under the main floor (which will house conservation, photography studios, many offices, and most of the other storerooms). Meanwhile, we were still hard at work with Richard Meier and his staff on the designs. Elevations for some of the galleries, notably the twenty-two upstairs paintings galleries, were yet to be designed. Office plans were pushed along, as were designs for the Museum's large courtyard, a place we want to be a joy for visitors, with the help of the distinguished landscape architect Laurie Olin of the Philadelphia firm of Hanna-Olin. Designs for the extensive suite of decorative arts galleries, made by the New York architect Thierry Despont, were nearly complete.

In the past year, we moved from discussing the program of the future Villa in Malibu to searching for an architect to make a master plan. With the help of Bill Lacy, the advisor who had guided the search for the Getty Center architect in 1983–84, and the participation of a client group representing many of the Getty Trust's functions, we conducted an unusual search. After ask-

ing thirty-odd firms for an expression of interest, we selected six to participate in a kind of limited competition: candidates were briefed in Malibu and then asked to take two weeks to submit a sketchbook with ideas for the project—no models or schematic designs, but sketches and text. The results were revealing in themselves and made for fruitful discussions with the six firms. (At year's end, we were still involved in the search, which ended in March 1994 with the choice of the Boston partnership of Rodolfo Machado and Jorge Silvetti.)

No other museum our size produces books at a rate or level of quality to rival ours. I was proud once again that our list of publications in 1993 was even more impressive than in past years. *The Getty Kouros Colloquium* presents papers given at the conference held at the Goulandris Museum in Athens in 1992 (already mentioned); *Metalwork from the Hellenized East*, a catalogue of our collection of Hellenistic silver, gold, jewelry, and other metalwork; *Studia Varia*, the eighth volume in our series of Occasional Papers on Antiquities; *Looking at European Ceramics: A Guide to Technical Terms*, the fourth in our popular series of concise illustrated lexica of the technical terms most frequently encountered by museumgoers; *Decorative Arts: An Illustrated Summary Catalogue of the Collections*, a much-expanded and revised edition of the 1986 publication; and *Albert Renger-Patzsch: Joy Before the Object*, the first major English-language publication on this great and influential German photographer, including many pictures from our own collection.

In December of 1993 we published volume twenty-one of *The J. Paul Getty Museum Journal*, with five articles on various works in the collections.

All of us were conscious in 1993 of the special character of the Getty Museum's staff. We lost people who had been important to the Museum and to many of us personally. Some moved on to other jobs; one, Harry Sussholz, a well-loved member of the security department, died suddenly during the holidays. Celebrating his memory gave the staff the chance to contemplate how many wonderful people work for the Getty Museum and how easy it is for us to take one another for granted.

The fire of November 1993 seemed to bring out the best in everyone. For several days we were surrounded by firefighters and police, physically cut off from the rest of the city. Security and grounds staffs worked around the clock. Conservators, curators, preparators, and the registrar's staff moved works of art from the Ranch House labs to the Museum basement with superb speed and discipline. Many others gave countless long hours to the hundreds of tasks, routine and extraordinary, that had to be performed while the Museum was closed to the public. Never have I been prouder of the staff, except, perhaps, during an earthquake two months later, in January 1994. But that is another story.

JOHN WALSH
DIRECTOR

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Bartolomeo Vivarini's *Saint James* Polyptych and Its Provenance

PETER HUMFREY

The handsome polyptych by Bartolomeo Vivarini in the Getty Museum (fig. 1) is remarkable not only because it is one of a very small number of Venetian altarpieces of the early Renaissance and Gothic periods to be seen outside Italy but also because it has survived virtually intact. Although its frame, which presumably dates from the nineteenth century, is not original, all ten of its constituent panels are preserved together, probably in their original arrangement.¹ The identities of the ten main figures are clear from their physical types and prominently displayed attributes.² It is true that the central figure (fig. 2) has, in the recent past, been identified as Christ the Pilgrim on account of its resemblance to certain images of Christ carrying a staff and scallop shell that were produced in fifteenth-century Florence.³ But the cult of Gesù Pellegrino seems to have been a specifically Florentine one, hardly existing in northern Italy; and while Vivarini's figure lacks the cross-shaped nimbus normal for Christ, he holds a book, indicating that he is an apostle like his neighbors, John the Evangelist and Bartholomew. He must, therefore, be James the Greater, brother of John, and the principal pilgrim saint of the later Middle Ages and early Renaissance.

Bartolomeo Vivarini had the unusual and commendable habit of signing and dating his works. A *cartellino* at the base of the *Saint James* panel bears the plainly legible inscription: *OPVS FACTVM. VENETIIS PER BARTHOLOMEVM VIVA/ RINVM DE MVRIANO 1490* (Work made in Venice by Bartolomeo Vivarini of Murano, 1490). Thus, the polyptych is one of the last known works of this middle member of the Vivarini family of painters, whose origin from the Venetian island of Murano is proudly affirmed in the inscription.⁴ But what the inscription does not state is the name of the patron; and until recently, at least, the question of the polyptych's provenance has been something of a problem. When the work was acquired by J. Paul Getty from the Contini Bonacossi

collection in Florence in 1971, it was not accompanied by any information about its history before 1858, the year in which the dealer Baslini had it in Milan. Soon afterward, however, in 1974, Ellis Waterhouse noted a reference to it in the diary of Otto Mündler from May 21–22, 1857, when it was in the possession of the local priest at Alzano, a small town near Bergamo.⁵ In 1979, in a generally overlooked paper concerned with pictures that were once in the village parishes of the Bergamask valleys, Francesco Rossi confirmed a provenance from that region, and pointed out that the original site of the polyptych was the church of San Giacomo at Vallalta,⁶ a village in the upland valley of the river Serio, close to Alzano, and approximately fifteen miles northeast of Bergamo.

The source of Rossi's information was the mid-nineteenth-century local historian Antonio Tiraboschi, whose manuscript notes on the Bergamask valleys are preserved in the Biblioteca Civica in Bergamo. Under the heading of the parish church of Somen-denna, another village in a neighboring valley, Tiraboschi recorded what could only refer to the Getty polyptych as follows:

Una ancona di S. Giacomo Apostolo (dicesi forse dalla Parrocchia di S. Giacomo di Vall'Alta) comparata a vil prezzo, levata l'ancona antica, fu collocata nel coro il 20 aprile 1702, bella per l'oro ma assai più stimata e preziosa per la pittura, nella quale sotto la figura di S. Giacomo si leggevano queste parole: Opus factum Venetiis per Bartholomeum Vivarinum de Murano 1490. La quale per esser tutta di legno non essendo più adattabile al coro di novo fabbricato da deputati della fabbrica fu venduta al Sig. Giacomo Cagnana d'Alzano maggiore l'anno 1784.⁷

An altarpiece of Saint James the Apostle (said to be perhaps from the parish church of San Giacomo at Vallalta) was bought at a very low price and installed in the choir on April 20, 1702, to replace

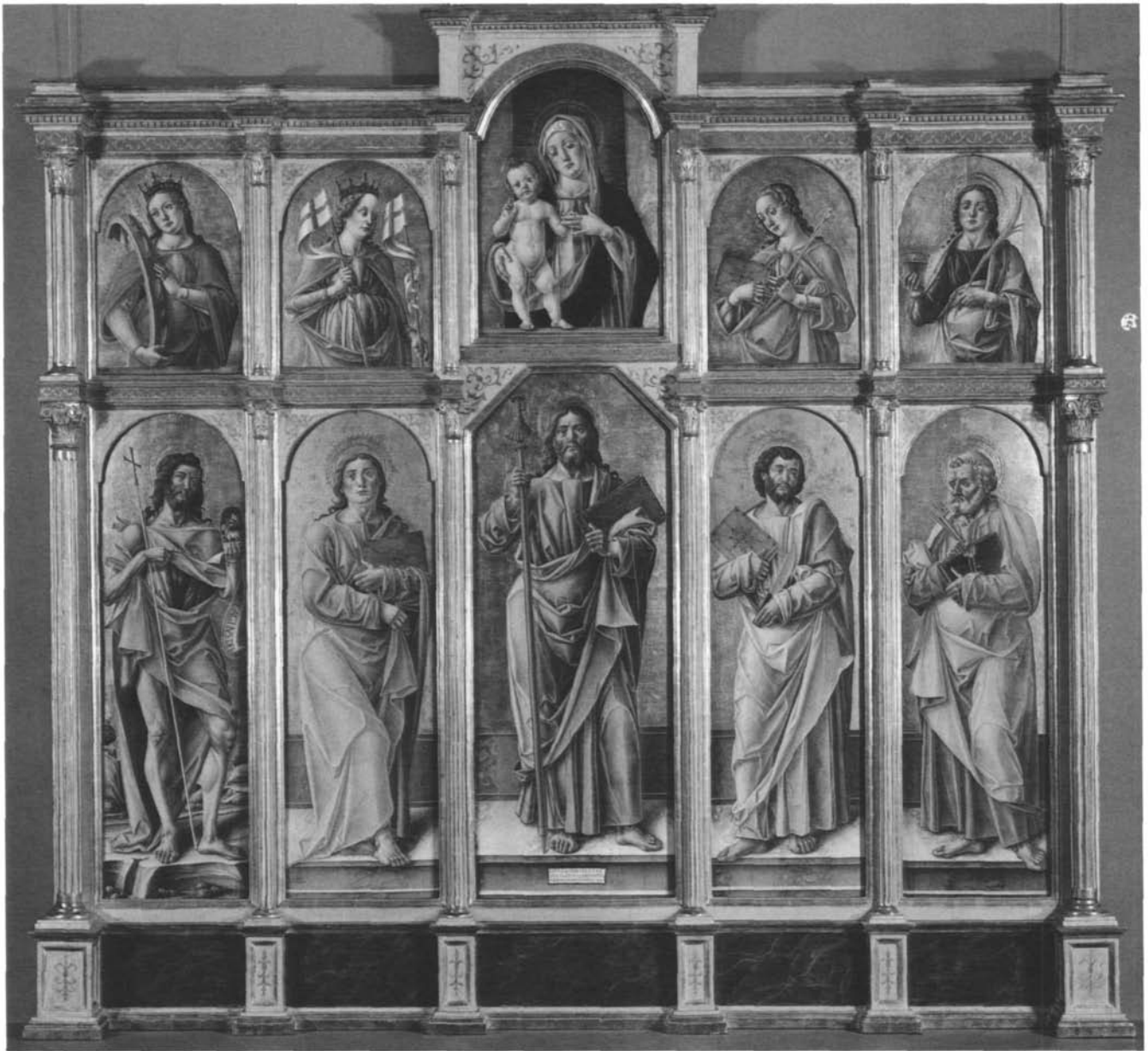


FIGURE 1 Bartolomeo Vivarini (Italian, ca. 1432–ca. 1499). *Polyptych with Saint James the Greater, Virgin and Child, and Various Saints*, 1490. Tempera on ten poplar panels. 215 x 280 cm (84 ⁵/₈ x 110 ¹/₄ in.). Malibu, J. Paul Getty Museum 71.PB.30.

the old altarpiece. It is beautiful for its gilding, but is even more praiseworthy and valuable for the quality of its painting; and it is inscribed beneath the figure of Saint James with the following words: "Work made in Venice by Bartolomeo Vivarini of Murano, 1490." But being made of wood, it was no longer suitable for the newly built choir, and it was sold by the procurators of the building to Signor Giacomo Cagnana of Alzano Maggiore in 1784.

In other words, the work was removed from Somen-denna to Alzano in 1784 by the architect Giacomo Cagnana (or Caniana), as a partial payment for his restoration of the church;⁸ and less than a century earlier, in 1702, it had been acquired by Somendenna "perhaps" (*dicesi forse*) from Vallalta. Although Tiraboschi remains hesitant on this last point, two important items of circumstantial evidence exist that tend to support this theory. First, the church of Vallalta was—and still is—dedicated to Saint James the Greater; or more precisely, to the Virgin and Saint James,⁹ a double dedication that finds perfect visual expression in the two central panels of the polyptych. And second, the main altarpiece at Vallalta from the mid-1560s until the eighteenth century was Giovanni Battista Moroni's *The Virgin and Child with Saints James the Greater and John the Evangelist* (fig. 3)¹⁰—a work that retains, in other words, the three main figures of Vivarini's polyptych, which it must have been commissioned to replace, while drastically reducing the cast of saints in line with later sixteenth-century taste.

The circumstances of the commission at Vallalta will be discussed further; however, first it is worth taking a closer look at the work itself. Even if the piece were not signed, it would be immediately recognizable as a work by Bartolomeo Vivarini. Completely characteristic of his style is the hard and strongly linear treatment of the forms, which resemble those in sculpture or engraving as much as in painting. As always in his art, the edges of the draperies are razor-sharp, bones protrude emphatically from under the flesh, and the network of wrinkles, tendons, and veins is equally emphasized; yet the crisp linear pattern he created is not flowing or lyrical in effect but convoluted and tortured. The enameled surfaces further heighten the resemblance to polychrome wood sculpture—not so much to statues in the round as to relief sculpture, since the figures are characteristically posed with not just the axes of their shoulders and hips parallel to the picture plane, but most of their other limbs as well. Indeed, there exists a considerable tension between the intensely plastic character of the



FIGURE 2 Bartolomeo Vivarini. *Saint James the Greater* from the *Saint James Polyptych*. 144 x 56 cm (56 3/4 x 22 in.).



FIGURE 3 Giovanni Battista Moroni (Italian, ca. 1525–1578). *The Virgin and Child with Saints James the Greater and John the Evangelist*. Oil on canvas, 175 x 102 cm (69 x 40 in.). Milan, private collection.



FIGURE 4 Bartolomeo Vivarini. *Saint John the Baptist* from the *Saint James Polyptych*. 136 x 42 cm (53 1/2 x 16 1/2 in.).



FIGURE 5 Bartolomeo Vivarini. *The Virgin and Child* from the *Saint James Polyptych*. 75 x 52 cm (29½ x 20½ in.).



FIGURE 6 Giovanni Bellini (Italian, ca. 1430–1516). *The Virgin and Child (Madonna degli Alberetti)*, 1487. Oil on panel, 74 x 58 cm (29 x 23 in.). Venice, Gallerie dell'Accademia.

forms and the lack of space they are able to occupy. That this effect is not purely the result of the retention of the traditional gold background may be illustrated by the *Saint John the Baptist* panel (fig. 4), which is exceptional in that it includes a landscape as a sort of extended personal attribute. But the saint does not inhabit his wilderness; rather, the rocks unite with the figure to set up a dense, calligraphic pattern that serves to reemphasize the panel's surface.

By 1490, these characteristics were very much outside the mainstream of Venetian painting as it had developed under the leadership of Vivarini's only slightly younger contemporary, Giovanni Bellini. This is evident if one compares, for example, Vivarini's *The Virgin and Child* panel (fig. 5) with Bellini's *Madonna degli Alberetti* of only three years earlier (fig. 6). In terms of composition and motif, the two works are not dissimilar: in both, the Child stands on a foreground ledge and is supported by his Mother, who looks down with an expression of tender solici-

tude; the hands of Mother and Child touch; and there is a cloth of honor to remind the pious spectator that this is no ordinary mother and child, but Christ and the Queen of Heaven. But where Bellini employs a number of subtle devices to evoke a sense of depth (the turning of the Child's shoulders and hips into depth, the curving of the Virgin's hand around his body, the placing of the Child's head slightly in front of that of his Mother), Vivarini deliberately chooses to reassert the plane by arranging the forms side by side and parallel to one another.

But if Vivarini was caught in a time warp by the end of his career, thirty or forty years earlier he was one of the most progressive representatives of Venetian artists.¹¹ His *The Virgin and Child with Saints* of 1465 (fig. 7), for example, which is now in Naples but was originally painted for a church in Bari, reveals a close involvement with the latest developments in Padua, and in particular with the work of Andrea Mantegna. Following the example of Mantegna's San Zeno trip-



FIGURE 7 Bartolomeo Vivarini. *The Virgin and Child with Saints*, 1465. Tempera on panel, 121 x 121 cm (47½ x 47½ in.). Naples, Museo Nazionale di Capodimonte.

tych of 1456–59 (fig. 8), Vivarini rejects the Gothic repertory of ornament that was still the norm in Venice at this time; instead, he adopts a range of motifs ostentatiously *all'antica*, such as the classicizing pilasters, rosettes, and swags of fruit; the Donatellesque winged putto-heads, which imitate stone carving; and the angels, with their body-hugging tunics. The original frame of Vivarini's altarpiece is lost, but like that of Mantegna it was probably of a classicizing design, which is, perhaps, reflected in the back of the Virgin's throne. It goes almost without saying that Vivarini lacked Mantegna's sovereign command of spatial logic and proportion. Thus, the flanking saints are far too small for the outsized Madonna, and the foreground is rather ineptly blocked off from the background by the decorative rose hedge. But since Mantegna was an artist of quite exceptional intellectual rigor, the comparison is hardly fair; and by contemporary Venetian standards, Vivarini's composition is remarkably advanced. Indeed, since it precedes Bellini's *Saint*

Catherine of Siena altarpiece (formerly Venice, SS. Giovanni e Paolo; destroyed 1867) by a few years, Vivarini's altarpiece may be acknowledged as the first unified *Sacra Conversazione* in Venetian painting.

Yet Vivarini was not one to follow up the implications of his own innovations, and his various altarpieces of the 1470s show a curious dichotomy between modernity on the one hand, and conservatism—even retrogression—on the other. Thus, alongside unified *The Virgin and Saints* compositions in Renaissance-style frames, such as that made for the Certosa of Padua of 1475 (now Croatia, Veli Losinj, parish church), or that for San Nicola, Bari, of 1476 (*in situ*), he continued to paint altarpieces in the form of multicompartmented polyptychs and triptychs, often enclosing them in frames of an elaborately Gothic design, such as that of the Corner triptych of 1474, which is still above the altar in the church of the Frari in Venice.

The no less unashamedly Gothic polyptych that



FIGURE 8 Andrea Mantegna (Italian, 1431–1506). *Triptych with the Virgin and Child and Various Saints*, 1456–59. Tempera on panel, 480 x 450 cm (190 x 177 1/2 in.). Verona, San Zeno.

is now in Boston dates from as late as 1485 (fig. 9); but by this time Vivarini's art must have appeared increasingly outmoded in Venice itself, and it is significant that the Boston polyptych was painted for a provincial destination, the Dalmatian island of Rab. But Vivarini, and before him his elder brother Antonio, had always worked extensively for non-Venetian customers. Vivarini took advantage of the busy lines of communication that accompanied Venetian trade routes, and built up a market for his altarpieces that extended down both coasts of the Adriatic, from Istria and the Marches to Dalmatia and Apulia, and even extending around the southern tip of Italy to Calabria.¹² Indeed, it may be that Vivarini exported more altarpieces, and to a wider circle of foreign customers, than any other painter of early Renaissance Italy. His declining fortunes at home did not, therefore, result in any decline in his output; rather, he was busier than ever, especially in the last decade of his life, when he successfully developed an entirely new market—that of parish churches to the north of Bergamo, far to the west of Venice.



FIGURE 9 Bartolomeo Vivarini. *Polyptych with the Virgin and the Dead Christ (sculpted wooden relief), the Ascension, and Various Saints*, 1485. Tempera on panel, 263 x 198 cm (103 1/2 x 78 in.). Boston, Museum of Fine Arts, Gift of Quincy Adams Shaw.

Although this region had belonged to the Venetian mainland empire since 1427, geographically and culturally it remained much closer to Milan than to Venice. The city of Bergamo itself traditionally looked to Milan when commissioning important works of art. In the half century between 1480 and 1530, however, there was a sudden spate of commissions from villages in the Bergamask valleys for altarpieces from Venetian workshops, including those of such painters as Cima da Conegliano and Vittore Carpaccio, as well as from Vivarini.¹³ This development did not result from any new economic prosperity; on the contrary, the area was severely depressed economically, and its population was decimated by massive emigration. But the emigrants were largely attracted to the metropolis, Venice, where they maintained close links with the communities in the valleys; and like those who emigrated from Europe to America in the nineteenth century, successful emigrants would send money and gifts back home to their families and to symbols of the community, such as the local church. A well-documented example of an altarpiece commissioned

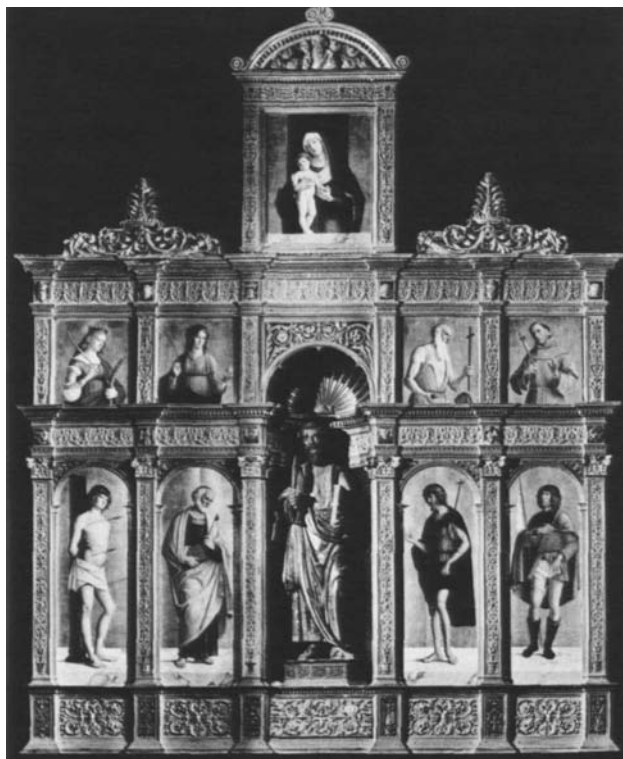


FIGURE 10 Cima da Conegliano (Italian, ca. 1459–ca. 1517). *Polyptych with Saint Bartholomew* (wooden statue), *The Virgin and Child*, and *Various Saints*. Tempera on panel, 470 x 360 cm (185 x 143 in). Olera (near Bergamo), parish church.

in this way is Lattanzio da Rimini's polyptych of 1499–1501, which is still located in the church of San Martino at Piazza Brembana (Brembo valley).¹⁴ In his contract, Lattanzio da Rimini and his frame maker, Alessandro da Caravaggio, received the commission in Venice from a syndicate of men who resided in Venice, but who originally came from a number of villages in the vicinity of San Martino.

A few years earlier, between 1485 and 1491, Vivarini had painted no less than six altarpieces, including the Getty polyptych, for parish churches in a twenty-five mile stretch of the Serio valley, and a seventh for one in the neighboring Brembo valley;¹⁵ and although none is documented, they are all likely to have been similarly commissioned and paid for in Venice by emigrants from the area. A seventeenth-century description of the church Vallalta, although it does not specifically mention the Getty polyptych, does in fact record that the sacristy in the church was full of costly liturgical accessories, including silver chalices, which had been donated to the church by local people who had emigrated to the metropolis.¹⁶ Vivarini's six other local altarpieces also took the form of a polyptych, and several of them were probably executed with considerable workshop assistance, since they often repeat earlier designs by the master. The central figure group of the polyptych for Scanzo (now Bergamo, Accademia Carrara), for example, derives quite literally from that of Vivarini's *Sacra Conversazione* in Naples, painted twenty years earlier (fig. 7); and the composition as a whole is clearly much simpler and less ambitious. This simplification of procedure would have been partly a timesaving device, enabling the master to produce altarpieces with an almost industrial efficiency; but it is also likely that the old-fashioned polyptych format, which included large areas of gold, corresponded well to the relatively unsophisticated tastes of country parishioners.

The polyptych format had the added practical advantage over the unified panel of being easier to transport by land, because the ensemble—including the frame—could be carried to a new location in separate pieces and assembled on arrival. No document is known that would illustrate exactly how a polyptych was transported from Venice to a Bergamask valley; but in a comparable case, Pietro Lombardo's three statues for the Colleoni chapel in Bergamo were shipped from the sculptor's workshop in Venice via the Adriatic up the river Po, then up the river Adda as far as a landing stage just south of Crema. From there they were carried by oxcart to their final destination.¹⁷

Wheeled traffic would probably not have been able to travel far on the poorly maintained, winding roads that led into the pre-Alpine valleys; and the constituent parts of painted polyptychs are likely to have been carried on the final stage of their journey by pack mule. There is no way to determine for certain whether Vivarini went to the trouble of accompanying his works to their destination. Clearly, such a journey would have been arduous and time-consuming for the elderly painter; on the other hand, it was customary in the case of complex and fragile objects, such as polyptychs, for employers to make the master responsible for their safe arrival and proper installation. Perhaps Vivarini entrusted his frame maker or a senior assistant with this task.

The decision to commission an altarpiece for the church at Vallalta was undoubtedly prompted in large part by the recent arrival of altarpieces by Vivarini in neighboring villages; but it is also worth recording that the local community had its own cause for celebration. Before 1463 the church, dedicated to the Virgin alone, had not been an autonomous parish; but already by the mid-fourteenth century there had existed an altar that was dedicated to Saint James the Greater, which became the focus of a thriving local cult. When the church was elevated to the status of a parish in 1463, James joined the Virgin as co-dedicatee;¹⁸ and the commission of a polyptych for the main altar may be regarded, therefore, as a celebration of this new autonomy, with the two titulars in pride of place. The Getty polyptych is, in fact, more ambitious in scale and in the number of panels it has than any of Vivarini's other works for the locality; and in this sense, it may have been inspired by the polyptych recently delivered by Cima to Olera, a village in a neighboring valley (fig. 10).¹⁹ Cima's work similarly includes the standing figure of the church's patron saint at the center, with a half-length of the Virgin and Child above. The beautiful Lombardesque frame of the Olera polyptych may also give an approximate idea of the appearance of the Getty polyptych's original frame.

There is, unfortunately, nothing useful that can be said about the relationship of Vivarini's work to its original architectural surroundings, since the medieval church of Vallalta was completely rebuilt in a late Baroque style during the eighteenth century. The polyptych seems to have stood above the main altar for little more than seventy years since, as already mentioned, it was replaced in the mid-1560s—in other words, in the immediate aftermath of the Council of

Trent—with *The Virgin and Child with Saints James the Greater and John the Evangelist* by Moroni, a native of nearby Albino (fig. 3). It is not clear what happened then to the polyptych, but it was presumably placed elsewhere in the church, where it remained unnoticed by local historians until it was sold to the parish of Somendenna—which was also dedicated to Saint James—in 1702. There, at last, it regained its place above a high altar; but when that church was rebuilt in the 1780s, it passed into private hands and, finally, lost all connection with its original liturgical function.

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NOTES

1. The dimensions of the polyptych are as follows: lower central compartment, 144 x 56 cm (56 3/4 x 22 in.); lateral compartments, 136 x 42 cm (53 1/2 x 16 1/2 in.); upper central compartment, 75 x 52 cm (29 1/2 x 20 1/2 in.); lateral compartments, 60 x 42 cm (23 2/3 x 16 1/2 in.). Total dimensions: 215 x 280 cm (84 5/8 x 110 1/4 in.).
2. Upper tier (from left to right): Saints Catherine and Ursula; Virgin and Child; Saints Apollonia and Lucy. Lower tier: Saints John the Baptist and John the Evangelist; Saint James the Greater; Saints Bartholomew and Peter.
3. For example, see R. Pallucchini, *I Vivarini* (Venice, 1962), p. 130; see also B. Fredericksen, *Masterpieces of the J. Paul Getty Museum* (Malibu, 1980), no. 5. For this iconography, see U. Middeldorf, "Gesù Pellegrino," *Apollo* 108 (1978), pp. 382–83.
4. Vivarini's last known work is the triptych from San Martino a Torre Boldone (Bergamo, Accademia Carrara), which is dated 1491. There is no certain record of him after this time; a comment by P. Paoletti, *L'architettura e la scultura del Rinascimento a Venezia* (Venice, 1893), p. 177, has sometimes been misinterpreted to mean that he was still alive in 1500.
5. Information on the ownership of the polyptych between the years 1857 and 1971 is recorded in the files of the Getty Museum. Fredericksen (note 3) suggested that the polyptych was identical to a work seen by the eighteenth-century writer Andrea Pasta in Sant'Agostino, Bergamo, in 1775; this identification has now turned out to be incorrect.
6. F. Rossi, "Pittura a Bergamo intorno al 1500. Ricostituzione di un patrimonio disperso," *Atti dell'Ateneo di Scienze, Lettere ed Arti di Bergamo* 41 (1978–80), pp. 84–85.
7. A. Tiraboschi, *Valle Seriana Inferiore*, unpaginated nineteenth-century Ms., Biblioteca Civica, Bergamo.
8. For Caniana and Somendenna, see also E. Fornoni, *Dizionario Odeporico*, Ms. of 1915–20, Ufficio di Arte Sacra, Bergamo, fol. 281; L. Pagnoni, *Le chiese parrocchiali della Diocesi di Bergamo* (Bergamo, 1974), vol. II, pp. 868–69.

9. See M. Tagliabue, *Origine della Parrocchia di S. Maria in Vall'alta*, undated booklet (ca. 1920 [?]); Pagnoni, vol. II, pp. 952–53.
10. For this work, its date, and provenance, see M. Gregori, *I pittori Bergamaschi dal XIII al XIX secolo: il cinquecento*, vol. III (Bergamo, 1979), p. 285.
11. For a survey of Vivarini's career, see Pallucchini (note 3), pp. 38–54; for his activity as a painter of altarpieces, see P. Humfrey, *The Altarpiece in Renaissance Venice* (New Haven and London, 1993), pp. 171, 186–88, 201–3.
12. Humfrey (note 11), pp. 129, 135.
13. Rossi (note 6), pp. 77–96.
14. Document in Paoletti (note 4), pp. 113–14. For an illustration of this work, see Humfrey (note 11), p. 133.
15. The five other polyptychs painted by Vivarini for the Serio valley churches are as follows: Albino, dated 1486 ("Melzi d'Eril" polyptych; Milan, Pinacoteca Ambrosiana); Scanzo, dated 1488 (Bergamo, Accademia Carrara); Nese (lost); Alzano Sopra (dismembered; fragments in Ranica, parish church); and San Martino a Torre Boldone, 1491 (Bergamo, Accademia Carrara). The central fragment of the polyptych for Almenno San Bartolomeo (Brembo valley) of 1485 survives in the church. See Pallucchini (note 3), pp. 128–31; Rossi (note 6), pp. 84–85.
16. See D. Calvi, *Chiese della Diocesi di Bergamo*, Ms. of ca. 1670, Biblioteca Civica, Bergamo, I, fols. 157r and v.
17. Documents in A. Meli, "Cappella Colleoni. I tre santi dell'ancona," *Bergomum* 59 (1965), pp. 3–46.
18. See Tagliabue (note 9).
19. This work is datable to ca. 1486–88; see P. Humfrey, *Cima da Conegliano* (Cambridge, 1983), pp. 113–14.

Le Cheval Rayé: A French Tapestry Portraying Dutch Brazil

CHARISSA BREMER-DAVID

In 1687 the French royal Gobelins manufactory began weaving a series of tapestries that is now known as *Les Anciennes Indes*. The cartoons for eight subjects were prepared at an earlier date by two Dutch artists, Albert Eckhout (ca. 1610–1665) and Frans Post (1612–1680), and were presented as a gift to Louis XIV in 1679 by Johan Maurits de Nassau-Siegen (1604–1679). The cartoons were given to the king, along with a collection of supplementary paintings and possibly some other ethnographic materials, in order to verify that the artists portrayed accurately the flora, fauna, native people, and African slaves of the Dutch-held territories of eastern Brazil. Intended to convey the wonders of this “New World,” the cartoons constituted an early documentary effort at recording the nature, people, and landscape of the region. The effect of the cartoons, the accompanying materials, and the subsequent tapestries evoked the immediate fascination of contemporaries, as court comments have recorded.¹ These subjects have continued to interest historians, anthropologists, zoologists, and botanists throughout the intervening centuries to the present day. Curiously, the artistic compositions chosen to render the revelation of these discoveries arose from deep-seated traditional images and from contemporary European formulas. This article will focus on the design and production of one tapestry from the series, *Le Cheval Rayé*, in order to explore the repertory of traditional forms used by the painters of the cartoons.

In 1992 the J. Paul Getty Museum acquired a tapestry woven at the Gobelins manufactory entitled *Le Cheval Rayé*, from the series *Les Anciennes Indes* (fig. 1). The complete series consisted of eight hangings: *Le Cheval Rayé*, *Les Deux Taureaux*, *L'Eléphant* (or *Le Cheval Isabelle*), *Le Chasseur Indien*, *Le Combat d'Animaux*, *Le Roi Porté par Deux Maures*, *Le Cheval Pommelé* (or *L'Indien à Cheval*), and *Les Pêcheurs*. The tapestries are composed of a foreground with a plethora of fish and animals, and occasionally, a human, a mid-

dle ground of plants and trees with birds, and a background that portrays distant panoramas.

Le Cheval Rayé is an imaginative scene filled with unusual plants, birds, fish, crustaceans, and animals, including a rhinoceros, a gazelle, armadillos, and, in the center, a striped horse—presumably a zebra—which is being attacked by a spotted jaguar. For the majority of commissions, only the central subject of the animal combat by the stream was woven (fig. 2). This example of the scene, however, was extended beyond the original cartoon on both sides to include two native hunters. On the left, a spear thrower is poised, while the figure on the right aims and draws his bow. The border of *Le Cheval Rayé* is of the first design applied to this series at the Gobelins manufactory. It consists of a simple, entwined acanthus leaf and guilloche motif, which is set against a blue ground, with an agrafe in each corner. At the center top is woven the coat of arms for the family Camus de Pontcarré de Viarmes de la Guibourgère.²

The *Anciennes Indes* tapestry series derives ultimately from studies made by two Dutch artists during an expedition to northeast Brazil, which took place from 1637 to 1644. Albert Eckhout and Frans Post recorded their observations in the form of sketches and oil paintings while accompanying the newly appointed Dutch governor and official of the Dutch East Indies Company, Johan Maurits de Nassau-Siegen. Eckhout was primarily interested in plants, animals, and people, while Post executed landscapes.³

On returning to Brazil, Maurits envisioned a series of tapestries representing a portrait of Brazil *en grandeur de vif*, and he commissioned large-scale tapestry cartoons from the same artists. These were prepared by 1652 when Maurits presented a set of canvases to his cousin Frederick William, the elector of Brandenburg.⁴ In 1679 he repeated the gesture and gave the same set of cartoons (or possibly another set painted by Eckhout after 1663) to Louis XIV with the inten-



FIGURE 1 Gobelins manufactory. *Le Cheval Rayé*. From the series *Les Anciennes Indes*, ca. 1690–1730. Wool and silk, 326 x 580.2 cm (10 ft. 10 in. x 18 ft. 10 in.). Malibu, J. Paul Getty Museum 92.DD.21.

tion that the eight paintings would serve as cartoons for the French royal tapestry workshops. Maurits anticipated that changes would be necessary and suggested that Louis XIV send a painter to the United Provinces, “qui se coignoit Paysages, et en quelle façon on est accoustumé de peindre les models des tapisseries au quel je donneray ouverture de mes desseins, que j’ai là dessus, et formeray en sa présence une liste de la qualité de chaque animal, lesquels desseins vostre Majesté pourra faire changer selon son bon plaisir.”⁵

There is no record that such an artist was sent, but Louis XIV accepted the eight paintings along with thirty-four supplementary paintings after receiving a favorable report by a French agent.⁶ It was not until 1687 that the paintings were used by the Gobelins manufactory. The king approved their weaving on the low-warp looms when the weavers lacked work.⁷ At that point, administrators of the tapestry workshops paid four French artists to *raccommoder* the canvases: Jean-Baptiste Monnoyer (1636–1699) and Jean-Baptiste Belin de Fontenay (1653–1715) retouched the plants and birds, while René-Antoine Houasse (1644/45–1710) and François Bonnemer (1638–1689) retouched all eight scenes.⁸

Between 1687 and 1730 the Gobelins manufactory wove the complete *Anciennes Indes* series eight times—all without metallic thread—and also filled an unspecified number of private commissions. In summary, three sets entered the *Garde-Meuble de la Couronne*, two went into storage at the Gobelins, one set was an official commission by *Le Grand Maître des Hospitaliers de Saint-Jean* in Malta, Raymond de Perellos (*grand maître* 1697, d. 1720), one other was a diplomatic presentation to Czar Peter the Great in 1717, and the remaining set decorated the French Academy in Rome.

After the first two sets were woven on the low-warp looms, Alexandre-François Desportes (1661–1743) was paid in 1692/93 to repair the cartoons for use in the high-warp workshops. The low-warp looms required the cartoons to be cut into strips and placed one after the other directly under the warp threads, while the cartoons for the high-warp looms hung intact on the wall behind the weavers. (In both methods the weaver worked from the back of the hanging. A subject, when woven in the low-warp technique, left the loom as a mirror image of the painted model.) Converting the cartoons from the former process to



FIGURE 2 Gobelins manufactory. *Le Cheval Rayé*. From the series *Les Anciennes Indes*, ca. 1689–1690. Wool and silk, 482 x 382 cm (15 ft. 9 $\frac{3}{4}$ in. x 12 ft. 6 $\frac{3}{8}$ in.). Paris, Mobilier National GMTT 193/1.

the latter involved stitching the canvas strips together and painting in the losses.

In 1703, during a period when only the Maltese order was in progress, Claude Audran III (1658–1734) restored the cartoons for *Les Anciennes Indes*. At least one scholar considered this repair proof that contemporaneous private commissions were causing wear to the cartoons.⁹ By 1722, they had deteriorated further and Alexandre-François Desportes was paid yet again for additional work, which included “ouvrage de peintures et desseins pour exécuter à la Manufacture des Gobelins.”¹⁰ He surely introduced slight modifications to the cartoons at this point and uniformly diminished their height by one-half *aune* (approximately 59.5 cm [1 ft. 11 $\frac{3}{8}$ in.]). These shorter tapestries of the sixth through eighth weavings had more elaborate borders and were distinguished by the title *Les Petites Indes*.

By 1735, the *Directeur des Bâtiments du Roi*, Philibert Orry, commissioned Alexandre-François Desportes (who was, by then, animal painter to the king) to design a new set of cartoons based on the same subject. Inspired by the original series, which he studied and retouched in 1692/93 and in 1722, Desportes

created eight new models that were exhibited in the Salons of 1737, 1738, 1740, and 1741.¹¹ He altered the composition of *Le Cheval Rayé* by repositioning the animals and moving the stream. Furthermore, he replaced the jaguar with a leopard that attacks the zebra from the front (fig. 3). *Les Nouvelles Indes* gained rapid success and no fewer than fourteen complete sets were woven between 1740 and 1800.

Scholars disagree on the authorship of the original tapestry cartoons. Research concludes that the work of Eckhout and Post formed the basis of the cartoons, but that French artists working at the Gobelins rearranged and modified certain areas. Ruediger Joppien doubted that the French artists substantially altered the content of the Dutch cartoons, because French documents and inventories always identified them as those given by Johan Maurits, reaffirming their origin and provenance. The eight paintings presented to the king corresponded in number and height to the first tapestry series woven and, therefore, could be regarded as their models. Furthermore, Joppien speculated that French artists, such as the flower painters Monnoyer and Belin de Fontenay, would have respected the originality of the material.¹² There are, however, differences of opinion as to the extent that the Maurits canvases were reworked by French artists. The fact that the four painters Monnoyer, Belin de Fontenay, Houasse, and Bonnemer were paid to *raccommoder* the cartoons has been interpreted in many ways. Joppien, Peter James Palmer Whitehead, and M. Boeseman believe



FIGURE 3 Gobelins manufactory. *Le Cheval Rayé*. From the series *Les Nouvelles Indes*, ca. 1740–1741. Wool and silk, 416 x 416 cm (13 ft. 7 $\frac{3}{4}$ in. x 13 ft. 7 $\frac{3}{4}$ in.). Paris, Mobilier National GMTT 312.



FIGURE 4 Unknown. *Horse Attacked by Lion*, late fifteenth century. Ink on paper, 10.7 x 14.6 cm (4 1/4 x 5 3/4 in.). Berlin, Kupferstichkabinett, Staatliche Mussen, Preußischer Kulturbesitz kdz 25 020. Photographer: P. Anders.

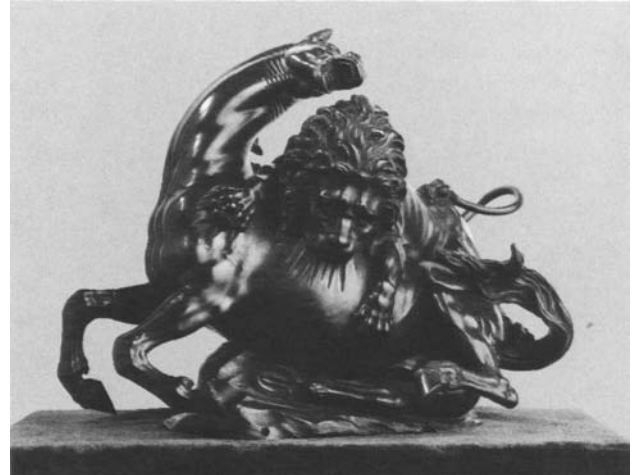


FIGURE 5 Antonio Susini (Italian, d. 1624) after Giambologna (Flemish, 1529–1608). *Lion Attacking a Horse*, ca. 1600–24. Bronze, 26.6 x 30.4 cm (10 1/2 x 12 in.). Detroit, Detroit Institute of Arts, City of Detroit Purchase 25.20.

the payments of approximately 2,102 livres to the Gobelins painters were too small for design work and do not compare with the minimum of 16,000 livres that was paid to Desportes for the cartoons of *Les Nouvelles Indes*.¹³ Joaquim de Sousa-Leão believed that the work of the French artists was limited to a mere restoration of the original Eckhout cartoons, and Madeleine Jarry agreed.¹⁴ Conversely, Michael Benisovich believed the French actually designed the cartoons, since they were executed more skillfully than Eckhout's decorative schemes that were painted for the royal Saxon castles around Dresden, and because Johan Maurits had suggested that Louis XIV send an artist "qui se coignoit . . . en quelle façon on est accoustumé de peindre les models des tapisseries."¹⁵

Although *Le Cheval Rayé* purports to document the wonders of eastern Brazil, the composition of the main animals and figures seems to be inspired directly from European art traditions. Sources for the design come from disparate arenas: the setting and subject from Brazil, the composition of the horse and jaguar from Hellenistic sculpture, the rhinoceros from Albrecht Dürer (1471–1528), and one of the figures from the school of Charles Le Brun (1619–1690).

Some individual elements closely follow the Eckhout preparatory drawings done on site or the paintings executed afterward.¹⁶ Curiously, the zebra attacked by the jaguar is not known in any of the surviving sketches by Eckhout. *Les Anciennes Indes* contain at least three large animals that are not indigenous to

South America: the zebra, the rhinoceros, and the elephant. Authorities are divided over whether Eckhout went to Africa where he may have studied such creatures alive, or whether these animals were possibly contained in Maurits's menagerie in his Brazilian camp at Recife.¹⁷ The subject and composition of the attack are similar to another animal hunt portrayed in the same series, *Le Combat d'Animaux*, in which a tapir is also pounced upon by a jaguar from behind. Both must have been inspired from an age-old animal combat prototype.¹⁸

The positions of the zebra and jaguar spring from the European repertory of animal hunt scenes. Ultimately the composition derives from a Renaissance bronze that reinterpreted a broken and incomplete colossal Greco-Roman marble sculpture. This classical work was known and admired in Rome during the fifteenth century and a drawing from that period recorded its appearance—the torso of a stallion, lacking head and limbs, twisting beneath a clawing and biting lion whose hind legs are missing (fig. 4).¹⁹ In 1594 the sculpture was restored and completed, with the horse's head leaning forward, by Ruggero Bescapè (d. 1600).²⁰ Before this date, however, it is surmised that Giambologna (1529–1608) took inspiration from the classical group and created a bronze sculpture that positioned the missing elements differently. In the version attributed to Giambologna the stallion's head arches back above the lion. This model is known only through supposed replicas by Antonio Susini (d. 1624)

and his nephew Giovanni Francesco Susini (ca. 1575–1653), since none of the bronzes may be ascribed with certainty to Giambologna (fig. 5).²¹ It is noteworthy that a marble copy of the ancient sculptural fragment entered the French royal collection at Versailles in 1685 and must have been known to the school of artists working there.²²

Like the zebra, the rhinoceros does not appear in the sketches from the Brazilian expedition of 1637–44. It seems, instead, to be based on Albrecht Dürer's woodcut of 1515, which was widely circulated in numerous editions during the sixteenth century (fig. 6). The small horn that protrudes from the animal's back, an anatomical anomaly, can be traced to Dürer's drawing for the original woodcut.²³ Interestingly, a rendering of the creature after Dürer is featured on the title page of the second edition of *Historia Naturalis Brasiliae* (1658). In this work the joint Brazilian observations of Johan Maurits's physician Willem Piso or Piso (1611–1678) and scientist Georg Marcgraf (1610–1643) are published.²⁴ However, the rhinoceros in *Le Cheval Rayé* (fig. 7) turns its head to the left.

While it is unclear how extensively the Gobelins artists modified the original cartoons, it is certain that French artists designed the extensions found to the left and right of the central subject in the Museum's example. The two hunting figures look toward contemporary French design for their Baroque movement and musculature. The posture of the spear thrower, with bent left knee and raised right arm, is strikingly similar to the satyr painted by Charles Le Brun and his assistants on the ceiling of the Galerie des Glaces at

Versailles.²⁵ Likewise, the scheme in which the frontal left figure balances the right figure, seen from the back, also echoes the ceiling decoration of the Galerie des Glaces. Perhaps René-Antoine Houasse designed the extensions to the tapestry, since he was a pupil of Charles Le Brun and a member of his *équipe* since 1672, and worked with the master at Versailles. Houasse was also *garde des tableaux du roi* and receiver of the original eight Dutch paintings and thirty-four accompanying works when they were deposited into the royal store.²⁶ As stated above, he also was one of the four original artists paid by the Gobelins to retouch the cartoons in 1687. In certain respects, however, the left-hand figure (fig. 8) follows site studies of Brazilian natives. In terms of pose and facial characteristics, the spear thrower resembles the dancing Tapuyan Indians painted by Eckhout, and it is possible that Houasse found such subjects among the supplemental materials (fig. 9).²⁷

The present author has not yet identified a direct source for the figure of the archer, which is woven in the extension to the right. The artist responsible for the figure may have seen graphic variants of an engraving of *The Battle of the Ten Nudes*, by Antonio Pollaiuolo (ca. 1426–1498), which includes an archer, seen frontally, in the left-hand middle ground. The tapestry's archer raises his right arm to pull the bow string and leans forward on his bent left leg, as does Pollaiuolo's archetype. But the differences in their musculature and stance suggest unknown intermediaries.²⁸

Two other extended weavings of *Le Cheval Rayé* are known with the same figures appearing to the left

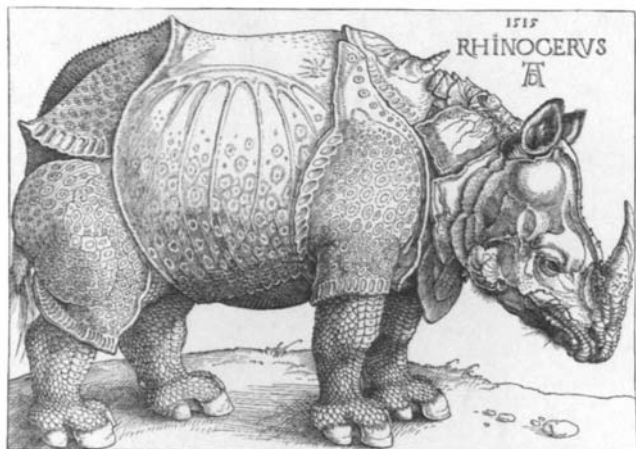


FIGURE 6 Albrecht Dürer (German, 1471–1528). *The Rhinoceros*, 1515. Woodcut. London, The British Museum, 1895–1–22–714.



FIGURE 7 Detail of rhinoceros from the Getty Museum's tapestry *Le Cheval Rayé*.

and right. One is in the possession of Monsieur Babin, Château de Saint Rémy-en-l'Eau, near Saint Julien-en-Chausée, Oise.²⁹ It was formerly one of four Anciennes Indes tapestries in the Achille Leclercq collection, attributed to the workshop of Jean Jans *le fils* (entrepreneur of the high-warp loom, 1668–1723), because of the common height and woven signatures found on the three others of the group. It lacks the rhinoceros and jaguar.³⁰ A second version is in the Louvre, Paris, but the foliage and ground in the lower left are treated differently.³¹ A third tapestry passed through the Paris art market in 1992. Extended only on the left side, it also bears the same spear thrower.³²

The hunting figure on the left in the J. Paul Getty Museum's tapestry has been expertly rewoven from the hips to the feet. It is not known why the reweaving was necessary, but it was accomplished in wefts of wool fiber that match the surrounding area in color and brilliancy. Visually, it is nearly impossible to discern the repair and the fading is even overall, which suggests that the reweaving followed shortly after the completion of the tapestry. It may be possible that the figure of the spear thrower was originally naked, as

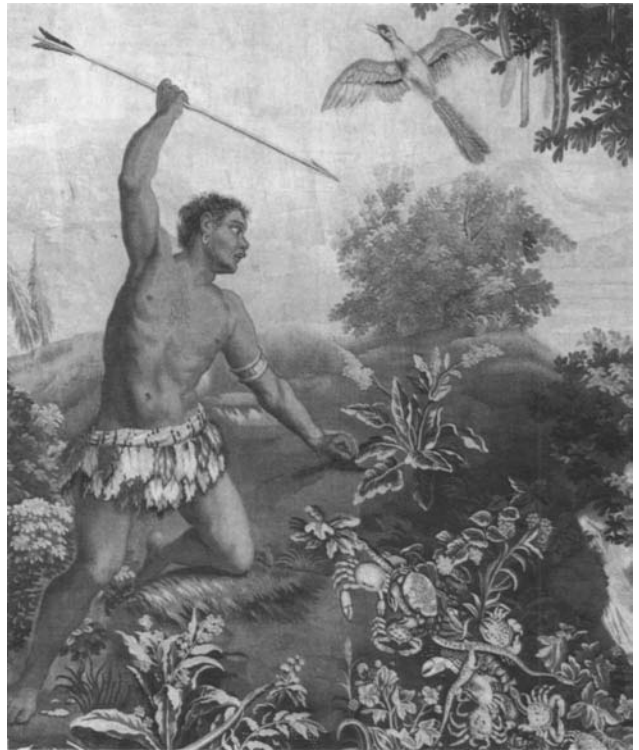


FIGURE 8 Left-hand figure from the Getty Museum's *Cheval Rayé*.



FIGURE 9 Albert Eckhout (Dutch, ca. 1610–1665). *Tapuya (Tarairiu) Dance*, 1640s. Oil on canvas, 168 x 294 cm (5 ft. 6 1/8 in. x 9 ft. 7 3/4 in.). Copenhagen, The National Museum of Denmark, Department of Ethnography N 38B. Photographer: Lennart Larsen.



FIGURE 10 Detail of tortoise from the Getty Museum's tapestry *Le Cheval Rayé*.

were the tribesmen depicted in the Eckhout studies. If so, then the subject may have been reworked to appease the private patron as was once done for Madame de Maintenon, who was the mistress and then the morganatic wife of Louis XIV. She was affronted by the nudity in another Gobelins tapestry series, *Les Sujets de la Fable* (or *Les Amours de Psyché*) and, beginning in 1700, had draperies added to the figures already woven.³³ While conventionally correct according to European portrayals of American natives, the spear thrower's feathered skirt is ethnographically inaccurate.³⁴

A chronology of the surviving examples of *Le Cheval Rayé* can be determined by discrepancies between the sets that were caused by the deterioration and subsequent modification of the cartoons.³⁵ Comparing *Le Cheval Rayé* from the second tenture with later weavings confirms that the Museum's example must postdate the Desportes repairs to the cartoons of 1692/93. The tapestry of the second tenture woven in low-warp has details that were not carried through in the following sets, such as more foliage in front of the gazelle's hind legs, the position of the zebra's foreleg behind the bird's wing, and the presence of a small llama-like mammal near the river with fish (fig. 2). Furthermore, the fish in this river are woven with greater detail than in later versions. Just prior to the weaving of the third set begun in 1692, Alexandre-François Desportes retouched the *Anciennes Indes* cartoons for the first time and certain details seen in *Le Cheval Rayé* from the third weaving forward show

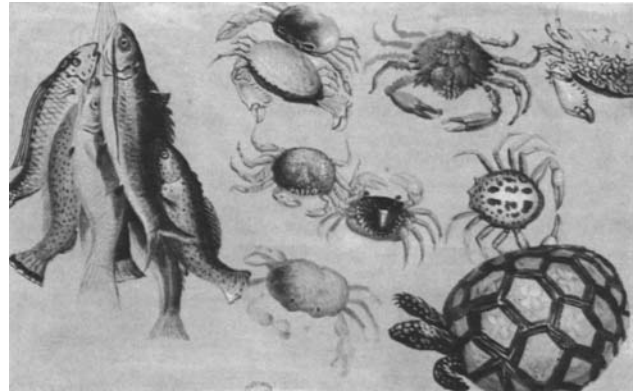


FIGURE 11 Alexandre-François Desportes (French, 1661–1743). *Fishes Hanging, also Crabs and Tortoise*, ca. 1692–1722. Oil on paper, 31 x 49 cm (1 ft. $\frac{1}{8}$ in. x 1 ft. $\frac{7}{8}$ in.). Sèvres, Manufacture Nationale de Sèvres, Archives, Portfolio 2, N 46.

his intervention.³⁶ For instance, the tortoise to the left of the river bank (fig. 10) more closely follows an oil sketch by Desportes (fig. 11) than a study of fighting tortoises ascribed to Eckhout and two other renderings of South American tortoises depicted in the surviving Brazilian sketchbooks.³⁷ Desportes repeated this unidentified species of tortoise in his 1738 cartoon of the same subject for *Les Nouvelles Indes*. The tapestry in the J. Paul Getty Museum, therefore, must have been woven after 1692 and probably before 1703, but certainly before 1730.

For all the novelty of subject in *Le Cheval Rayé*, traditional and contemporary artistic conventions provided the basis of composition. The cartoon painters, whether Dutch and/or French, not surprisingly drew on European prototypes to portray the scene, applying exotic and foreign attributes to familiar forms. The lush imagery, although rich and novel, evolved during the process of design and production from an observational record to a stylized interpretation.

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NOTES

1. The paintings arrived in late summer of 1679 at the royal residence of Saint Germain-en-Laye and were later exhibited in the Salle de la Comédie at the Palais du Louvre. The king and members of the court, including the dauphin and the minister, Colbert, made repeated visits to the Salle de la Comédie through that September. See M. Benisovich, "The History of the Tenture des Indes," *The Burlington Magazine* 83 (September 1943), pp. 216–25.
2. The tapestry has descended through the Camus de Pontcarré de Viarmes de la Guibourgère, an extended family that was located in both Paris and Rouen. Through the seventeenth, eighteenth, and nineteenth centuries, various members served the French crown, the Paris *parlement*, and local authority in Rouen in ministerial capacities.
3. More than eight hundred small oil paintings known as *Theatrum rerum naturalium Brasiliae* and watercolor sketches known as the *Handbooks*, together with the *Miscellanea Cleyeri*, survive in the Jagiellon Library, Cracow. Nearly three hundred watercolor and pencil studies are preserved in the archives of the Academy of Science, Saint Petersburg, and more small oil paintings from the *Theatri* are in the Sächsisches Landesbibliothek, Dresden. See P. J. P. Whitehead and M. Boeseman, *A Portrait of Dutch 17th Century Brazil* (Oxford and New York, 1989).
4. One or, possibly, two sets of tapestries after these cartoons were woven in Delft under the direction of Maximiliaan van der Gucht (d. 1689) in 1667, while they were still in the possession of the elector of Brandenburg. No trace of them survives. The original cartoons may have been retained by Johan Maurits after the van der Gucht weavings; if so, they may have been the models that were subsequently presented by Maurits to Louis XIV. See Whitehead and Boeseman (note 3), pp. 109–10.
5. Letter of February 8, 1679, as cited in Whitehead and Boeseman (note 3), p. 115.
6. Gédéon du Metz, *Contrôler Général des Meubles de La Couronne*, described the gifts on January 30, 1681, in the *Inventaire Général des Meubles de la Couronne*, no. 442 (as published by Jules Guiffrey, *Inventaire Général du Mobilier de la Couronne sous Louis XIV [1663–1715]* [Paris, 1886], vol. 2, pp. 22–23):

Huit grands tableaux donnez au Roy par le Prince Maurice de Nassau, représentant des figures d'hommes et de femmes de grandeur naturelle, plusieurs plantes, fruits, oyseaux, animaux, poissons et paysages du Brésil, de 14 pieds 8 pouces de haut, sur. . . de large, qui peuvent servir aux peintres pour faire des desseins au naturel de tout ce qui vient dudit pais.

and the accompanying materials as no. 443:
Trente quatre autres tableaux aussy donnez au Roy par le prince Maurice de Nassau, représentant des villes, forteresses, ports de mer et paysages du Brésil, et quelques fruits et animaux dudit pais, dont partie sont dans des bordures d'ebeine, hauts d'environ 2 à 3 pieds de large.

The paintings were accepted by order of François Michel Le Tellier de Louvois, *Surintendant et Directeur des Bâtiments du Roi* (1683–1691) and received by René-Antoine Houasse, *Garde des Tableaux du Roi*.
7. Archives nationales, O¹ 2040 (as printed in Maurice Fenaille, *Etat Général des Tapisseries de La Manufacture des Gobelins depuis son origine jusqu'à nos jours, 1600–1900* [Paris, 1903], vol. 2, p. 371). M. de la Chapelle, *Contrôler des Bâtiments du Roi at the Gobelins*, records the following:

Les ouvriers de basse lisse n'ayant plus d'ouvrage, je proposai de faire la première tenture des *Indiens*, j'en fis voir les tableaux à M. de Louvois, que je fis apporter du Garde-Meuble, il en parla au Roy et S. M. approuva cette proposition. Les srs Houasse, Bonnemer et Baptiste [Jean-Baptiste Monnoyer] eurent ordre d'en raccommoder les tableaux.
8. Monnoyer and Belin de Fontenay received a total of 552 livres and Houasse and Bonnemer received 1,550 livres; Fenaille (see note 7), vol. 2, pp. 371–72.
9. See Fenaille (note 7), vol. 2, p. 384.
10. Fenaille believed that this payment must refer to Desportes's work on the Anciennes Indes cartoons; see Fenaille (note 7), vol. 2, p. 387. Some of the related Desportes sketches, which are in the Archives of the Manufacture Nationale de Sèvres (but dispersed to other institutions), may date from this period. See especially the Desportes oil study of the zebra, jaguar, and rhinoceros reproduced in *La Tenture des Anciennes et Nouvelles Indes*, exh. cat. (Aix-en-Provence, Musée des tapisseries, June–October 1984), no. 23, p. 29, and illustrated on p. 18.
11. The eight models survive and are dispersed among several museums. See R. Joppien, "Dutch Vision of Brazil," in *Johann Maurits van Nassau-Siegen 1604–1679*, ed. E. van den Boogaart et al. (The Hague, 1979), p. 357, n. 368. The model for *Le Cheval Rayé* is in the Musée de Guéret, Creuse (inv. 388).
12. See R. Joppien (note 11), p. 355.
13. See R. Joppien (note 11), p. 355; and Whitehead and Boeseman (note 3), p. 115.
14. J. de Sousa-Leão, "Du nouveau sur les tableaux du Brésil offerts à Louis XIV," *Gazette des Beaux-Arts* 116 (February 1961), pp. 95–104; and M. Jarry, "L'exotisme au temps de Louis XIV: Tapisseries des Gobelins et de Beauvais," *Medizin Historical Journal* 11 (1976), pp. 52–71.
15. M. Benisovich (note 1).
16. Compare the following details in the tapestry with preparatory studies and finished paintings: the tuidara owl (oil on paper drawing in Jagiellon Library, Cracow); cuacucua fish (oil on paper, Griebel collection, Sächsisches Landesbibliothek, Dresden); Potiatinga, the lobster-type crustacean between the toad and tortoise (oil on paper, Griebel collection, Sächsisches Landesbibliothek, Dresden); Iapu, campo oriole—the bird near the spear thrower (oil on canvas, painted ceiling decoration, Hoflössnitz Lodge at Radebeul near Dresden); Cassia grandis tree (portrait of a Tapuya woman, oil on canvas, Copenhagen); toad (portrait of a Tupinamba woman, oil on canvas, Copenhagen); and sugar cane (portrait of a Mestizo man, oil on canvas, Copenhagen). Refer to Whitehead and Boeseman (note 3), pp. 123–24 and pls. (in the order listed above) 9b, 32a, 32b, 33a, 39, 41, 42.
17. In 1641 the Dutch crossed from Brazil to Africa, to capture the Portuguese port of Luanda. One Eckhout drawing (*Theatrum A.* 34, f.147) depicts a Zunú sheep and is inscribed in Dutch "Uyt Congo" and "Angola." See R. Joppien (note 11), p. 313.
18. The portrayal of a wild cat hunting a game animal can be traced at least to Assyrian relief sculpture. The marble obelisk of Shalmaneser III, circa 859–824 B.C., depicts a lion clawing and biting a fleeing stag in the hindquarters (London, British Museum, inv. 118885. Reproduced in H. R. Hall, *Babylonian and Assyrian Sculpture in the British Museum* [Paris, 1928], pl. 23 and p. 38). A strikingly similar representation of the same

- subject was the central scene of verdure tapestries woven in Audenarde during the mid-sixteenth century. An example is found in the New York Academy of Medicine.
19. The drawing is in the Staatliche Museen der Stiftung Preussischer Kulturbesitz Kupferstichkabinett, Berlin. See *Zeichner Sehen die Antike*, exh. cat. (Berlin-Dahlem, February–April 1967), no. 6.
 20. See F. Haskell and N. Penny, *Taste and the Antique, the Lure of Classical Sculpture, 1500–1900* (New Haven, 1981), no. 54, pp. 250–51, illustrated. Bescapè's sculpture survives in the garden of the Palazzo dei Conservatori, Rome.
 21. An example of the bronze group signed by Antonio Susini is in the Detroit Institute of Arts, City of Detroit Purchase, acc. 25.20. See Manfred Leithe-Jasper, *Renaissance Master Bronzes from the Collection of the Kunsthistorisches Museum, Vienna* (Washington, D.C., 1986), pp. 226–28.
 22. The marble copy survives in the Château de Versailles, inv. mv8600. See S. Hoog, *Musée National du château de Versailles. Les sculptures. I - Le Musée* (Paris, 1993), no. 352, p. 97.
 23. See T. H. Clarke, *The Rhinoceros from Dürer to Stubbs, 1515–1799* (London, 1986), pp. 92–94. Dürer's pen and brown wash drawing of 1515 is in the British Museum.
 24. First noted by C. Coste in 1946 and cited in Whitehead and Boeseman (note 3), pp. 123, 210.
 25. I would like to thank Ann Friedman of the J. Paul Getty Museum for pointing this out to me. The figure of the satyr that appears twice, once at either end of the Galerie des Glaces, supports the carved frame and central painting of the vault. A drawing for this figure by Le Brun is conserved in the Musée de Louvre, Paris, inv. 29.325. See *Charles Le Brun, 1619–1690, Peintre et Dessinateur*, exh. cat. (Château de Versailles, July–October 1963), no. 159, p. 361.
 26. See note 5 above.
 27. Albert Eckhout, *Tapuya (Tarairiu) Dance*, 1640s, oil on canvas, Copenhagen, The National Museum of Denmark, Department of Ethnology, inv. n 38b.
 28. I would like to thank Laurie Fusco of the J. Paul Getty Museum for her insights on the relationship of the archer in the tapestry to the archer in Pollaiuolo's engraving. For further information, see L. Fusco, "Battle of the Nudes," in *Early Italian Engravings from the National Gallery of Art* (Washington, D.C., 1973), no. 13, pp. 66–80, and by the same author, "Pollaiuolo's Battle of the Nudes: A Suggestion for an Ancient Source and A New Dating," in *Scritti de storia dell'arte in onore de Federico Zeri* (Milan, 1984), vol. 1, pp. 196–99.
 29. Whitehead and Boeseman (note 3), p. 122.
 30. Its measurements are 340 x 530 cm (11 ft. 1 1/8 in. x 17 ft. 4 1/2 in.). See Fenaille (note 7), vol. 2, p. 395; and H. Göbel, *Die Wandteppiche - II. Die Romanischen Länder* (Leipzig, 1928), pt. 2, fig. 121 (and dated ca. 1690).
 31. Paris, Louvre, inv. OAR 24, measuring 330 x 538 cm (10 ft. 9 1/8 in. x 17 ft. 7 1/8 in.). It was exhibited in *Les Gobelins (1662–1962): Trois siècles de tapisserie française* (Geneva, Château de Coppet, June–September 1962), no. 60, where it was identified erroneously as a tapestry from Les Nouvelles Indes.
 32. It is likely that the tapestry was shortened in width, or intended to be woven wider, as the middle of the border does not align with the middle of the scene; it measures 292 x 414 cm (9 ft. 7 in. x 13 ft. 7 in.). Reproduced by S. Humair, "Les Gobelins: I. – De Colbert à Louvois," *Gazette de l'Hôtel Drouot* 14 (April 3, 1992), p. 89.
 33. Houasse and Bonnemer were among the artists who prepared the models for Les Sujets de la Fable. See Fenaille (note 7), vol. 2, pp. 252–53, 267–68.
 34. T. Lefrançois, "L'Allégorie de l'Amérique à travers les collections du Musée du Nouveau Monde à la Rochelle," *Revue du Louvre* 5/6 (December 1992), pp. 53–62.
 35. One of the four low-warp cartoon panels for *Le Cheval Rayé* survives in the Gobelins manufactory (GOB 746). It is the left panel, in three pieces stitched together and mounted on canvas, which measures 392 cm in height and 112 cm in width (12 ft. 10 1/8 in. x 3 ft. 8 1/10 in.).
 36. The third set of Les Anciennes Indes, woven at the Gobelins manufactory between 1692 and 1700, was presented in 1717 as a diplomatic gift to Peter the Great, Czar of Russia, and served as models for production in the newly established Imperial Tapestry Manufactory in Saint Petersburg. The French originals were destroyed by fire in 1737, but an Imperial version of *Le Cheval Rayé* from the 1730s to the 1740s can be used for comparison. See T. T. Korshunova, *Russian Tapestry, Petersburg Tapestry Factory* (Leningrad, 1975), pl. 32.
 37. Desportes's sketch portrays only one tortoise on a sheet of various fish and crustacean studies. The tortoise is of an unidentified species, with a red speckled head and forelegs and a polylobed floral pattern in the shell (Archives, Manufacture Nationale de Sèvres portfolio 2, n 46). The oil study attributed to Eckhout of two fighting South American tortoises (*Geochelone carbonaria*?) quite specifically details the different formation and coloring of the shells (The Hague, Mauritshuis, N 957; reproduced in Whitehead and Boeseman [note 3], p. 292, pl. 59).

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Art History, Connoisseurship, and Scientific Analysis in the Restoration of Giulio Romano's *Birth of Bacchus*

CARL GRIMM

The Birth of Bacchus by Giulio Romano was painted for the Palazzo Ducale in Mantua circa 1533. The painting, executed in oil on a wooden panel that measures approximately 126.5 x 79.5 cm (49³/₄ x 31³/₈ in.), was originally one from a series of around twelve paintings that depict the birth or youth of the Classical Gods.¹ Giulio Romano (1499–1546), the most important student of Raphael, was a prolific artist and architect who is recognized as one of the prime creators of the Mannerist style. He established himself at the artistically brilliant Gonzaga court of Mantua in 1524, where he remained until his death; for years, many connoisseurs and historians—including Giorgio Vasari—considered Giulio Romano to have been among the greatest artists of all time.

The series of paintings containing *The Birth of Bacchus* was moved to England in 1627 when the Gonzaga collection was bought by Charles I.² In 1650, the year after Charles's execution, the paintings were sold at auction and the series was dispersed. *The Birth of Bacchus* and at least six of its companions from the series have survived.³

Although *The Birth of Bacchus* was listed in various well-known seventeenth- and eighteenth-century European art inventories,⁴ it was lost by the time Frederick Hartt wrote his important monograph on Giulio Romano in 1958. However, the painting reappeared in a gallery in Pasadena, California, in 1969. It had been attributed to Frans Floris, but Burton Fredericksen of the J. Paul Getty Museum recognized it from engravings and purchased it for the Getty collection.⁵

Giulio Romano knew the story of the birth of Bacchus from Ovid's *Metamorphoses*; he developed the tale in his painting through the use of simultaneous narrative. The mortal Semele (fig. 1, central figure) became pregnant during a love affair with Jupiter (top right). Juno, the jealous wife, visited Semele in the

guise of an old nurse (top left), and seeking revenge, convinced Semele to attempt tricking Jupiter into making love with her in his godly form. Semele accomplished this, but as Juno anticipated, Semele's mortal body could not withstand Jupiter's godly presence and was consumed by flames. The unborn Bacchus was, however, delivered and saved. He was nursed by Semele's sister Ino (at left), and, for his safety, was sent to live with the naiads (three figures bottom and right), who reared him secretly in the forest.

Although the rediscovered *Birth of Bacchus* was more or less stable in structure, its appearance was poor and confusing because of a long history of damage, neglect, and restoration. Following its purchase, the painting received a superficial restoration, after which it was shown at the Getty for a short time. Because it still required serious restoration, however, it was eventually removed from exhibition and put into storage. On receiving a request to loan *The Birth of Bacchus* to the first Giulio Romano retrospective in Mantua in September 1989, the Getty decided to undertake a complete restoration of the picture, a process that lasted from August 1988 until July 1989.

When the painting came to the Getty Museum's paintings conservation studio, it had a clumsy, heavily restored appearance. The surface was covered with a thick, glossy, synthetic varnish, and the thinned, warped panel, which was cradled, had numerous old, vertical cracks. The painting received a thorough preliminary examination, which included radiography as well as ultraviolet and infrared light examinations. These procedures verified that the condition of the painting was complicated by many old damages and restorations.

In order to assess the condition of the paint surface, it was first necessary to remove the synthetic varnish and heavy retouching, which were applied during the last restoration. This was readily accom-



FIGURE 1 Giulio Romano (Italian, 1499–1546). *The Birth of Bacchus*, ca. 1533. Oil on wood panel. 126.5 x 79.5 cm (50 x 32 in.). This photograph was taken following the superficial restoration in 1970. Malibu, J. Paul Getty Museum 69.PB.7.



FIGURE 2 *The Birth of Bacchus* in 1988 following the removal of synthetic varnish and heavy layers of retouching from the most recent restorations.

plished with a solvent gel.⁶ Extensive older restorations, in particular filling materials and old overpaint, were found underneath this layer, although in some areas the extent of restoration was unclear. Cleaning to this level, however, revealed four extremely confusing features, which became the primary focus of a subsequent extensive investigation (fig. 2). The paint on the narrow side members of the panel,⁷ Semele's vestigial white drapery, the blue-green drapery on the naiad at lower right, and the flame above Semele's thigh did not compare favorably in style and condition with passages of paint that were unquestionably original. Giulio Romano's paintings were executed in part by other hands in his workshop, which could account for certain stylistic inconsistencies, but could hardly be the cause of the confusing



FIGURE 3 Engraving after *The Birth of Bacchus*. From J. Couché, *Galerie du Palais Royal gravée d'après les tableaux*, 3 vols. (Paris, 1786), vol. 1. The image has been reversed to facilitate comparison with the painting.

appearance of these particular passages. Curators and conservators agreed that before proceeding further with the restoration, it would be necessary to carry out art-historical research and a series of analytical procedures in order to answer questions about the originality of these puzzling areas.

Research at the Getty Center for the History of Art and the Humanities produced a great deal of pertinent historical information. In 1727 a record of the paintings in the Orléans collection, which contained Giulio Romano's *Birth of Bacchus*, describes Semele with "a very fine linen covering," and the naiad at lower right with a "green drapery across her midsection."⁸ In a 1786 connoisseurs' book of engravings after paintings from the Orléans collection, both of these particular figures are heavily draped, and violent

flames rise from Semele's thigh (fig. 3).⁹ Although somewhat stylistically altered by the engraver, the design elements located on the side strips are included. The recorded dimensions of the painting in 1727, 119.4 x 81.3 cm (47 x 32 in.),¹⁰ are identical in height to width ratio to the Getty painting inclusive of its side strips.¹¹ By 1727, therefore, all four of the particularly confusing features of *The Birth of Bacchus* were already in place; nevertheless, at that time the painting was already almost two hundred years old.

In the mid-sixteenth century various engravers had made numerous prints from Giulio's famous paintings; it was hoped that a search of literature illustrated by the engravings could produce an image that was close to contemporary with the production of *The Birth of Bacchus*. Prints of five paintings from Giulio's Youth of the Gods series appeared in the literature; four of the prints are by the artist Giulio Bonasone, who worked in Mantua from 1531 to 1574.¹² For example, *Jupiter Suckled by the Goat Amalthea*, one painting from the series that is currently at Hampton Court, remains virtually identical to Bonasone's sixteenth-century engraving of it. But in spite of extensive searching, a sixteenth-century engraving of *The Birth of Bacchus* or reference to such could not be found; there was no print to indicate the appearance of the painting shortly after it had been painted.

Two preparatory drawings for *The Birth of Bacchus* are known, however, but both have a horizontal format and are significantly different from the Getty painting in both content and design (fig. 4).¹³ Although the version of Semele from the drawings is partially draped, flames are not apparent, and there are no naiads. Clearly, Giulio had changed his concept considerably by the time he painted *The Birth of Bacchus*;



FIGURE 4 Giulio Romano, preparatory drawing of *The Birth of Bacchus*. Pen and brown ink with brown ink wash and black chalk. Squared for enlargement in black chalk. Top corners cut. Munich, Katrin Bellinger Kunsthandel.



FIGURE 5 Giulio Romano, *The Weaning of Hercules*. Private collection, London.

the drawings could not be used to make significant decisions about the early appearance of the painting.

Analytical tests were indispensable in determining the nature of the passages in question. It was apparent that the two small side strips of panel, which lay directly beneath the background areas of the disputed sections, were of a different, softer wood than the central panel, which was created from one piece; suspiciously, the corners of the central panel had been rounded by wear prior to the strip additions. Radiographs show that the strips were not glued but instead were attached by square nails. Dense inorganic particles that were evenly distributed in the imprimatura of the central section were absent in the side strips, as was the fine craquelure in the paint and ground. Gross morphology alone indicated it was unlikely that the side passages could be a part of the original work.

Microscopic cross sections were taken at eighteen points of interest from both the side strips and the central panel. When viewed with a microscope, samples from the margins did not resemble those

taken in the adjacent central portion. Pigment identification by polarized light microscopy and energy dispersive X-ray fluorescence examination identified significant quantities of zinc white, chrome yellow, and Prussian blue in the side strips, all of which are pigments that came into use after 1750. The side strips did not contain a significant amount of pigments that would have been in use in the sixteenth century.¹⁴

The size of the painting—not including the side strips—is identical to that of another painting from the series, *The Boy Achilles Presenting His First Slain Boar to Chiron*, now at Hampton Court. The Achilles painting and other paintings from the series, such as *The Weaning of Hercules*, currently in a private collection in London, display the tight lateral composition, which is customary in Giulio Romano's work (fig. 5). *The Birth of Bacchus* is similar in composition only in its absence of the lateral strips.¹⁵ After careful consideration of the data, none of which supported originality of the side strips, both were removed. The newly revealed lateral edges of the remaining panel showed considerable evidence of wear.

The next point of investigation was Semele's drapery. X-ray fluorescence examination identified the primary pigment in the drapery as lead white, which is a pigment appropriate for whites used in the sixteenth century, but which was also possible at a later date. The cross section from this location, however, revealed a distinct clear layer between the drapery and the layer of fleshtone beneath it (fig. 6.) Staining with a fluorescent dye identified the clear layer as an oil-containing layer typical of traditional varnish.¹⁶ All cross sections taken in the paint layers from stylistically unproblematic areas, which were clean of overpaint and filling material, did not reveal this type of intervening varnish layer. Cross sections taken from the drapery of unproblematic figures show the absence of a fleshtone layer beneath, indicating that the figures were not first painted and then draped. Infrared studies show a detailed underdrawing throughout the painting, but once again, all undisputed passages, as seen in the infrared image of Juno (fig. 7), display drapery as an integral part of the underdrawing. The infrared examination of Semele, however, shows no drapery in the preparatory drawing.

The lead white drapery that covers Semele had been damaged by solvents during past cleaning procedures, whereas drapery in unproblematic passages did not display similar damage. Lead whites are normally among the hardest and most solvent-resistant paint formulations. A relatively solvent-sensitive lead white

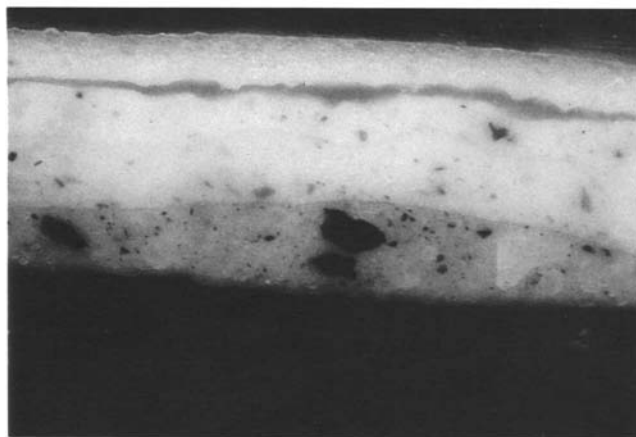


FIGURE 6 Cross section of Semele's drapery. From top to bottom: white drapery; varnish layer (appears as irregular, dark horizontal line); thick flesh tone (small dark flecks are brilliant vermilion in color); gray imprimatura containing large black pigment particles.



FIGURE 7 Infrared image of Juno (detail of fig. 1) showing the underdrawing.



FIGURE 8 Blue-green drapery on naiad in lower right (detail of fig. 1).

passage, in comparison to surrounding paint, suggests that it has had less time to cross-link and harden and is probably a later addition. Overall, there was no evidence to support the originality of the white drapery, in spite of its inclusion in the description of 1727. The drapery was easily removed with a solvent gel.¹⁷

The authenticity of the blue-green drapery on the naiad received similar scrutiny (fig. 8). The handling, in relation to the other modeling of drapery in *The Birth of Bacchus*, showed a lack of understanding of fabric behavior in three-dimensional space. The blue-green passage—in addition to being of a color that is not found elsewhere in the painting—was, by comparison with surrounding passages, stiff and clumsily applied; it exhibited a crude brushwork, as well as a general rawness of color blending. The passage was obviously by a less proficient hand than that which had created the rest of the painting.

Humorous, ribald references are an important element in Giulio Romano's work. The strategic placement of the emptying water jug has an important double meaning, which would not have been wasted on the artist's audience. In the presence of the drapery, however, this coarse joke is lost. Careful observation showed that the drapery did not continue behind the transparent water pouring from the jar. Instead, flesh-tone could be seen through the water, and the edge of the blue-green drapery immediately to the left of it was apparently wiped back with a finger while the paint was still wet. Once again, infrared examination

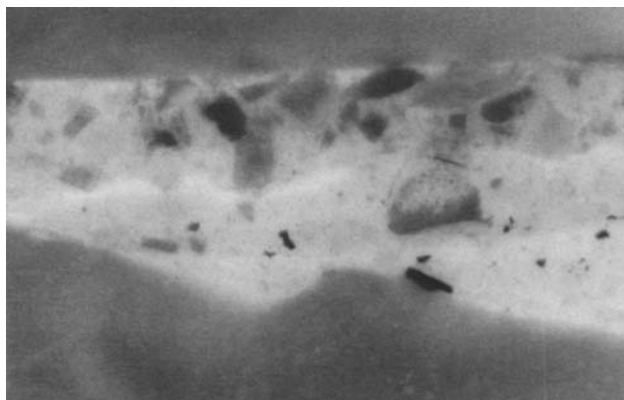


FIGURE 9 Cross section of blue-green drapery on naiad in lower right. The transparent varnish layer, seen faintly as a relatively pale horizontal line, lies above the large, rounded particle (right center) that has faded. In color, the faint blush of pink on the top of the particle deepens to maroon on the bottom.

indicated the absence of drapery in the underdrawing. Even though the blue-green drapery exhibited more solvent abrasion than similar original passages, the paint was, nevertheless, extremely hard, indicating an age much older than that of Semele's garment.¹⁸

Particle microscopy and X-ray fluorescence confirmed the presence of coarsely ground particles of azurite and lead white pigments in the blue-green passage. One would expect to see these particular pigments, which in this case are also of an appropriately large particle size, in paint from the early sixteenth century. Cross sections taken in the blue-green drapery, however, show a distinct translucent resinous layer between the fleshtone and blue-green layers in question. The only other intervening transparent coating found in *The Birth of Bacchus* had been the oil-containing layer located beneath Semele's white drapery. Staining with fluorescent dyes did not, however, identify the clear layer as an oil-containing coating or any other commonly used varnish.¹⁹

The cross sections in question were sent to Richard Wolbers at the Winterthur Museum in Delaware. Wolbers, too, was unable to identify the intervening layer, but he noticed the fading of the top portion of a large red lake particle in the fleshtone layer beneath, indicating that the flesh color had been on the surface long enough to be altered slowly by its reaction with light and air (fig. 9). Wolbers explained that the lack of staining in the clear layer suggested that it was either extremely old or a fossil resin such as copal.

It appears likely that the blue-green drapery was added for reasons of modesty or good taste prior to the description of 1727, when *The Birth of Bacchus* was in the Orléans collection. The extreme hardness of the blue-green passage, in spite of its abraded appearance from old cleaning attempts, implies an age that may be almost as old as the original passages themselves. This is quite possible; the cause célèbre, in which Pope Paul IV ordered the artist Daniele da Volterra to “clothe” Michelangelo’s nudes in the Sistine Chapel, occurred in 1558.²⁰ The blue-green drapery is likely to be from a time period in which art censorship was taking place.

All evidence supported the removal of the blue-green drapery. The blue-green paint, being extremely hard, could be removed safely only by softening it with a solvent gel and separating it mechanically with a small, sharp scalpel blade (fig. 10).²¹ The relatively deeper pink of the beautifully intact fleshtone beneath (fig. 11) undoubtedly represents less fading of the red lake pigment due to its protection from light.

The large red flame above Semele’s thigh was the final area in question (fig. 12). X-ray fluorescence revealed that the dark red paint, which was not seen in any other passage in *The Birth of Bacchus*, was not a cadmium pigment as its color suggested, but instead contained mercury, which is characteristic of vermilion. Cadmium, used in artists’ red pigments only after circa 1910, could not be found in a painting by Giulio Romano; vermilion, an ancient pigment, *could* be expected.²² Particle microscopy and cross section examination confirmed the presence of coarse particles of vermilion, to which had been added small quantities of both azurite and carbon, which were used during preparation to darken the color and shift it to a cooler key. There was no intervening clear layer to indicate that the flame had been applied over an older varnish layer, nor was there an intervening accumulation of grime. The layers were intimately joined. Even though stylistically suspect—different in color and execution from the smaller flames beside it—there was no analytical or historical evidence to support removal of this passage. It was therefore left intact.

Clearly, decisions concerning suspected overpaint can be problematic, especially since overpaint removal is an irreversible procedure. One often finds that authenticity is still debatable even after extensive research and analytical work have been performed, as in the case of the large red flame in *The Birth of Bacchus*. Leaving such passages intact or softening their impact through inpainting allows the issue to be



FIGURE 10 Removal of blue-green drapery on naiad in lower right. Pale, irregularly shaped areas are old paint losses exposing the imprimatura.



FIGURE 11 Thigh of naiad without blue-green drapery.



FIGURE 12 Flame above Semele’s thigh (detail of fig. 1).

resolved more satisfactorily at a future time, as new evidence comes to light.

After the removal of filling materials and passages that proved to be overpaint, *The Birth of Bacchus* received a thorough surface examination. No further cleaning was found to be necessary. The painting received a protective paper facing,²³ followed by mechanical removal of the cradle. Splits in the wooden support were repaired by Giovanni Marussich, a panel expert from Italy, who works on occasion at the Getty Museum. Working from the back of the panel, Marussich cut away the damaged wood in long, narrow, V-shaped sections extending from the top of the panel to the ground; the missing wood was replaced with precisely fitted inserts of poplar.²⁴ Following the completion of structural repairs, the back of the panel received a light, flexible, ancillary support. The facing was removed, and the painting was given a dilute brush application of natural resin varnish.²⁵ Losses were filled with traditional gesso.

The retouching of lost areas was executed first in a cooler, lighter color using gouache and watercolor. The final retouching was applied conservatively using varnish-based transparent glazes.²⁶

The raw appearance of certain passages, especially those with fleshtones, was characteristic of solvent abrasion from harsh cleaning procedures that were often used in the past. Delicate, thin glazes made from pigments in natural resin and oil, traditionally applied by the artist for the final modeling of delicate passages, are frequently more sensitive to cleaning treatments than regular oil paint formulations and are often missing from older paintings that have been briskly cleaned. To compensate for areas of lost oil glaze in *The Birth of Bacchus*, thin washes of dilute amber watercolor were applied over broader areas of the paint surface. Faint blushes of dark yellow color, as well as old natural varnish coatings that have yellowed slightly, do much to restore the illusion of depth in paintings that have lost some of their delicate original glazes.

The appearance of the painting has been improved considerably by the conservation treatment. It has regained some of the depth and balance characteristic of paintings by Giulio Romano, and difficult questions about the confusing passages have been resolved and treated to the extent possible at this time. The meaning of the painting is much clearer, allowing a better understanding of the manner in which Giulio worked, as well as more insight into the milieu in which he lived (figs. 13–15).

The Birth of Bacchus received a period frame and



FIGURE 13 Semele's body (detail of fig. 15).



FIGURE 14 Thigh of naiad with jug in lower right (detail of fig. 15).

a custom environmental case. It was displayed at the Giulio Romano retrospective at the Palazzo del Te and Palazzo Ducale in Mantua in September 1989;²⁷ subsequently, the work appeared in an exhibition of 1990, *Fürstenthöfe der Renaissance: Giulio Romano und die Klassische Tradition*, at the Kunsthistorisches Museum, Vienna. *The Birth of Bacchus* is currently on view at the J. Paul Getty Museum.

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NOTES

I would like to thank conservation scientists David Scott of the J. Paul Getty Museum and Michael Schilling of the Getty Conservation Institute, and paintings conservator Richard Wolbers of Winterthur Museum and the University of Delaware for their help with materials analysis. Associate Curator of Paintings Dawson Carr, research assistant Theresa Gurski, and paintings curatorial intern Stephen Lloyd of the J. Paul Getty Museum provided invaluable research assistance. I am especially grateful to Chief Paintings Conservator Andrea Rothe and paintings conservators Mark Leonard, Elisabeth Mention, and Yvonne Szafran for their constant suggestions and support during the project.

1. F. Hartt, *Giulio Romano*, 2 vols. (New Haven, 1958, repr. 1981), vol. 1, p. 212. Hartt believes that the paintings may have been panel decorations for the chamber of Duke Federico Gonzaga's son Francesco Gonzaga III (b. 1533).
2. G. F. Waagen, *The Treasures of Art in Great Britain*, 3 vols. (London, 1854), vol. 2, app. A, p. 476; and J. Paul Getty Museum Curatorial Files, *The Birth of Bacchus* by Giulio Romano (Malibu, California), 69.PB.7, "Provenance."
3. The known companion paintings are *Jupiter Suckled by the Goat Amalthea*, *The Birth of Apollo and Diana*, *Jupiter and Juno Ascend to Olympus*, and *The Boy Achilles Presenting His First Slain Boar to Chiron*, all at Hampton Court, London; *The Infant Jupiter Guarded by the Corybantes on Crete* (also known as *The Birth of Jupiter*), at the National Gallery, London; *The Weaning of Hercules*, in a private collection, London; also existing is a fragment from a seventh painting, *The Young Pluto Entering Hades*, at the Kunsthistorisches Museum, Vienna. Paintings that Hartt believes to be lost are *The Young Neptune in His Shell*, *Jupiter Enthroned*, *The Infant Hercules Strangling Serpents*, and *The Birth of Venus* (see Hartt [note 1], pp. 212–16). Shearman (J. Shearman, *The Early Italian Pictures in the Collection of Her Majesty the Queen* [Cambridge Univ., 1983] p. 129) considers Hartt's series incomplete; his in-depth investigation proposes a scheme of sixteen to eighteen paintings that include all of the above except *The Birth of Venus*.
4. It appeared in important collections inventories, such as that of Everhard Jabach in 1696 (Vicomte de Grouchy, "Everhard Jabach, Collectionneur Parisien," *Mémoires de la Société de l'Histoire de Paris et de l'Ile-de-France*, vol. 21, p. 253); the Duc d'Orléans in 1727 (L. F. Dubois de Saint-Gelais, *Description des Tableaux du Palais Royal* [Paris, 1727], p. 277); and again in 1786 (J. Couché, *Galerie du Palais Royal gravée d'après les tableaux*, 3 vols. [Paris, 1786], vol. 1). After the sale of the collection of Sir Richard Sullivan at Christie's in London, 1859, the painting disappeared from sight (J. Paul Getty Museum Curatorial Files [see note 2]).
5. B. Fredericksen, *Catalogue of the Paintings in the J. Paul Getty Museum* (Malibu, 1972), p. 30; and J. Paul Getty Museum Curatorial Files (see note 2).
6. The solvent gel consisted of 50 ml xylene, 20 ml triton X-100, and 30 ml 1% triethanolamine in water.
7. The wooden panel consisted of three vertical wooden members, of which the two narrow side pieces measured 4.4 cm (1 3/4 in.) in width on the left and 2.5 cm (1 in.) in width on the right.
8. Dubois de Saint-Gelais (note 4), pp. 277–78. In a detailed description of *La naissance de Bacchus*, which is undoubtedly the Getty painting, the pertinent passages read, "à moitié cou-
chée, aiant un linge fort fin au milieu du corps" and "une Naïade qui a au milieu du corps une draperie verte, & tient une urn renversée."
9. See Couché (note 4), vol. 1.
10. Dubois de Saint-Gelais (note 4), p. 277; the text reads, "sur bois, haut de trois pieds onze pouces, large de deux pieds huit pouces."
11. In 1727 the recorded dimensions in Saint-Gelais, 119.4 x 81.3 cm (47 x 32 in.), give a height to width ratio of 47/32, or 1.47; the measurements (including side strips) total 126.5 cm x 86.4 cm (49 3/4 x 34 in.), or 1.47. The ratio from the dimensions recorded in the inventory of Charles I in the 1630s, 127 x 83.8 cm (50 x 33 in.), or 50/33, is 1.52. One must not assume, however, that these old measurements were taken in a precise manner. Not including the side strips, the ratio of height to width of the Getty painting is 1.59.
12. The four paintings engraved by Bonasone are *Jupiter Suckled by the Goat Amalthea*, *The Young Neptune in His Shell*, *Jupiter and Juno Ascend to Olympus*, and *The Young Pluto Entering Hades* (S. Massari, *Giulio Bonasone*, 2 vols. [Rome, 1983], pp. 90–92. A. von Bartsch, *The Illustrated Bartsch*, ed. W. J. Strauss, 80 vols. [New York, 1978], vol. 28, pp. 142.107, 137.96, 137.94, and 137.95. *The Birth of Apollo and Diana* was engraved by Diana Ghisi (Escultori) (Bartsch, vol. 28).
13. Hartt (note 1), vols. 1, p. 213; 2, pl. 461. Hartt, who was under the impression that the painting was lost, thought it would have been of a horizontal format similar to two other paintings from the series, *Jupiter Suckled by the Goat Amalthea* and *The Birth of Apollo and Diana*. The drawing Hartt illustrates is currently in the Katrin Bellinger Kunsthandel, Munich. Another drawing, which is a studio version of the above, is in the Cabinet des Dessins, Louvre Museum, Paris, no. 3644 (see *Catalog of the Ellesmere Collection, Part 2, Drawings by Giulio Romano and Other Sixteenth-Century Masters*, Sotheby's, London [5 December 1972], no. 64, pp. 132–33). Both drawings are similar in appearance.
14. See R. L. Feller, ed., *Artists' Pigments: A Handbook of Their History and Characteristics* (Washington, D.C., 1986), for zinc white and chrome yellow; see R. J. Gettens and G. L. Stout, *Painting Materials* (New York, 1966), for Prussian blue. None of these pigments were identified in the central panel, where the primary pigments are lead white, vermilion, azurite, and copper resinate, all of which one might expect to see in a painting from the 1530s. If the side strips were in place by 1727, however, one would expect to see older pigments in these areas as well. Cross sections from the side strips did not show deeper layers of color that might not have been detected by X-ray fluorescence. Instead, there was only a thick white calcium carbonate ground. This mystery remains unresolved, although one could propose a replacement of the strips sometime after 1750.
15. N. Turner, "Two Paintings Attributed to Giulio Romano and Associates, and a Related Drawing," in *Per A. E. Popham* (Parma, 1981), p. 16, discusses the size of *The Birth of Bacchus* in relation to other paintings from the series and to the format of the preparatory drawing that Hartt believed was the preliminary design for the painting.
16. R. Wolbers and G. Landrey, "The Use of Direct Reactive Fluorescent Dyes for the Characterization of Binding Media in Cross Sectional Examinations," *Preprints of Papers Presented at the Fifteenth Annual Meeting, Vancouver, Canada, May 20–24, 1987* (Washington, D.C., 1987), p. 176. The fluorochrome Rhoda-

mine-B is a lipid-soluble stain that attaches to an oil-containing natural-resin varnish layer and fluoresces a brilliant red-orange when viewed under ultraviolet light.

17. The gel consists of 200 ml acetone, 50 ml benzyl alcohol, 25 ml water, 8 ml Ethomeen C-25, and 1.5 g Carbopol 940.
18. Because oil paints become harder over time, one can infer something about age based on the relative solubilities of similar paint formulations.
19. Lissamine failed to identify the layer as protein-containing, such as egg white, and antimony pentachloride failed to identify a pure natural resin, such as mastic.
20. J. Clapp, *Art Censorship* (Metuchen, N. J., 1972), p. 64. Daniele da Volterra, a follower of Michelangelo, was ordered to paint drapery over the offending parts.
21. The old overpaint was softened with an acetone/benzyl alcohol gel (see note 17).
22. Gettens and Stout (note 14), pp. 101, 170.
23. A single thickness of heavy Japanese tissue paper was attached to the surface of the painting using a dilute solution of cold hide glue.
24. The poplar repairs were adhered with PVA emulsion and clamped into place under gentle pressure until dry.
25. The varnish was dilute mastic in turpentine.
26. The gouache and watercolor underpainting was glazed with Maimeri restorer's paints, a commercially prepared Italian product that consists of finely ground pigments in natural resin.
27. *Giulio Romano*, the extensive catalogue for the show by the Galleria Civica di Palazzo Te in 1989, contains important recent scholarship. See E. H. Gombrich et al., *Giulio Romano*, exh. cat. (Milano, 1989).

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“S’eri tu in viso qual ti feo Canova”: Canova’s *Herm of a Vestal Virgin*

PEGGY FOGELMAN

Antonio Canova (1757–1822) was the greatest Neo-classical sculptor from the 1790s until his death in 1822, and the most famous artist of his time. His works sparked the imaginations of contemporary poets such as Byron and Keats. He was revered by critics and theorists as the true heir and rival to the sculptors of ancient Greece,¹ and his Roman studio drew visitors from all over Europe and America. In an age devoted to Winckelmann’s aesthetic values and convinced of the supremacy of the antique, Canova’s sculptures alone were deemed worthy to compensate for ancient masterpieces removed to Paris from Rome.² The bibliography on Canova’s work is extensive and has been relatively continuous from his lifetime up to the present day. Nevertheless, Canova’s *Herm of a Vestal Virgin* (figs. 1a–d) has received little critical analysis, especially as it relates more generally to Canova’s ideal heads, which became increasingly important in the last decade of his career, and to contemporary developments in the evolution of the sculpted bust elsewhere in Europe.³

Toward the end of his life, Canova is known to have executed three marble busts or herms depicting a Vestal Virgin, which are recorded by his early biographers.⁴ Canova first approached the subject of a *Vestal* in a marble he sculpted in 1819 for Frederick Webb of London,⁵ which was specifically described by his contemporaries as a “herm of the Tuccia Vestal.”⁶ It may have been in reference to this bust that Francesco Negri was moved to write: “S’eri tu in viso qual ti feo Canova, / Vana, o Tuccia, del cribo era la prova.”⁷ Since the extant marble *Vestals* by Canova all resemble the Getty bust, it is tempting to presume the same stylistic similarities in the case of the Webb commission. In 1824, however, Isabella Teotochi Albrizzi published an engraving of the *Tuccia Vestal* (fig. 2) that more closely resembles Canova’s contemporaneous bust of the poet *Corinne*.⁸ Albrizzi’s *Tuccia* is depicted with her head wrapped in fringed drapery out of the front of which

peeks a crown of luxurious curls. A pointed plaster model (fig. 3) survives at Possagno and is identical to Albrizzi’s representation except for the reversal, which can be attributed to the engraving process.⁹ Albrizzi was not always well-informed about Canova’s work,¹⁰ and she was the only writer to describe the *Tuccia Vestal* as a bust instead of a herm. Albrizzi herself, however, distinguished the *Tuccia* from the *Corinne* and from Canova’s other conception of a *Vestal* (resembling the Getty bust), both of which she published in separate engravings (figs. 4, 5).¹¹ It therefore seems unlikely that Albrizzi confused the *Tuccia Vestal* with the *Corinne*. If Albrizzi was correct, the Webb bust must be considered lost, and her engraving would then suggest that Canova’s idea for a *Vestal* at one point may have been much closer to that of his other female heads, such as *Beatrice*, *Helen*, and *Philosophy*, where the sensuous arrangement and deep carving of the hair creates dramatic contrasts with the smooth surfaces of skin and drapery. No documentation concerning the history of the *Tuccia Vestal* after it was acquired by Webb has been found.

In addition to the Webb *Tuccia Vestal*, Canova executed another marble *Vestal* the same year, 1819, for the banker Luigi Ubaldi of Milan. As in the case of the Webb version, nothing definite is known of the subsequent history of the Ubaldi bust. The sculptor made his third and last marble bust of the *Vestal*,¹² about which more is known, for Cavalier Paolo Marulli d’Ascoli of Naples. According to documents discovered by Hugh Honour in the archive at Bassano del Grappa,¹³ Marulli first approached Canova in 1817 through the agency of Giuseppe Capacelatro, the ex-bishop of Taranto. Although desirous of a full-length statue, Marulli agreed in a letter dated December 28, 1821, to accept instead a herm of a Vestal.¹⁴ Marulli may have received the bust as early as January 18, 1822.¹⁵ It was still in his house in Naples in 1845.¹⁶

The correspondence between the three marbles



FIGURES 1a–d Antonio Canova (Italian, 1757–1822). *Herm of a Vestal Virgin*, 1821–22. Marble, H: 49.8 cm (19⁵/₁₆ in.); W: 31.9 cm (12⁵/₁₆ in.); D: 24.1 cm (9¹/₂ in.). Malibu, J. Paul Getty Museum 85.SA.353.



1b



1c



1d



FIGURE 2 Engraving of Antonio Canova's Bust [sic] of the Vestal Tuccia. Reproduced from Isabella Teotochi Albrizzi, *Opere di scultura e di plastica di Antonio Canova* (Pisa, 1821–24), vol. 4, pl. 114.



FIGURE 3 Antonio Canova. *Herm of the Vestal Tuccia*, ca. 1818–19. Pointed plaster model, H: 58 cm (22³/₄ in.); W: 32 cm (12⁵/₁₆ in.); D: 23 cm (9 in.). Possagno, Fondazione Canova di Possagno, inv. 271.



FIGURE 4 Engraving of Antonio Canova's *Herm of Corinne*. Reproduced from Isabella Teotochi Albrizzi, *Opere di scultura e di plastica di Antonio Canova* (Pisa, 1821–24), vol. 1, pl. 26.



FIGURE 5 Engraving of Antonio Canova's *Herm of a Vestal Virgin*. Reproduced from Isabella Teotochi Albrizzi, *Opere di scultura e di plastica di Antonio Canova* (Pisa, 1821–24), vol. 4, pl. 139.



FIGURE 6 Antonio Canova, *Bust [sic] of the Vestal Tuccia*, 1818–19. Marble, H: 48 cm (19 in.); W: 29 cm (11 3/8 in.); D: 24 cm (9 1/2 in.). Lisbon, Calouste Gulbenkian Museum, inv. 2214.



FIGURE 7 Antonio Canova, *Herm of a Vestal Virgin*, 1819. Marble, H: 53 cm (20 3/4 in.); W: 31 cm (12 1/4 in.); D: 23 cm (9 in.). Milan (Deposito Pinacoteca di Brera), Galleria d'Arte Moderna, inv. 478.

produced by Canova and surviving marble versions of the *Vestal* is still uncertain. Ignoring or dismissing as incorrect Albrizzi's engraving of the *Tuccia Vestal* previously discussed, some scholars suggest—on the basis of its inscription *TVCIA VESTALIS* and its provenance—that the 1819 Webb marble may be identical to a bust in the Gulbenkian Foundation, Lisbon (fig. 6).¹⁷ The Lisbon marble was acquired by Calouste Gulbenkian at the auction of property belonging to Edward Arthur Vestey Stanley, who had inherited from his mother the estate of Henry Labouchere, the first Lord Taunton.¹⁸ Both Lord Taunton and his father had been knowledgeable collectors of Neo-classical sculpture; among their holdings figured two other busts by Canova and several important statues

and reliefs by Bertel Thorvaldsen.¹⁹ The Gulbenkian bust is of poor aesthetic quality despite its distinguished provenance, however, and in light of the unresolved questions raised by Albrizzi's alternative model for the *Tuccia*, the identification of the Webb *Vestal* as the Gulbenkian marble remains problematic.²⁰ The Uboldi version is usually equated, though without documentary evidence, with a bust in the Galleria d'Arte Moderna in Milan (fig. 7).²¹ It is likely that the third bust, executed for Paolo Marulli, is the Getty *Herm of a Vestal Virgin*, which purportedly came from the descendants of the patron, the Marulli-Berio family, as recently as 1937.²² Although its provenance from the Marulli-Berio collection was not documented and, therefore, cannot be confirmed, the

exceptional quality of the carving and surface treatment in the Getty *Vestal* uphold its status as one of the three original versions executed by Canova.

A pointed plaster model, which no doubt served for the Ubaldi and again for the Marulli bust, survives at the Gipsoteca in Possagno (fig. 8).²³ The Possagno model is truncated just below the lowest fold of drapery at the chest and does not exhibit the sharp vertical cut on the front of the base as do the extant marbles, explaining variations in the terminations of the busts roughed out from this one model.²⁴ Unlike the Webb *Vestal* type published by Albrizzi, these other *Vestals* reveal a more sober and simplified conception of the subject. The coquettish, contemporary hairstyle of abundant ringlets that dated and particularized Albrizzi's representation of Tuccia has given way to a minimal, timeless coiffure and a purer, more universal characterization. Canova has swept the locks of hair back under the head wrap, giving full attention to the intricate arrangement of drapery folds at the head, neck, and chest. This somewhat stiff pattern stresses rather than alleviates the precision and geometric simplicity of the physiognomy. Unsoftened by a frame of curls, the face appears more severe, regardless of its slightly smiling, upturned lips.

Despite the relatively small number of *Vestals* known with certainty to have been created by Canova, at least nine versions other than those already mentioned exist today either in marble or plaster.²⁵ All share the *Vestal* type represented by the Getty bust. Although most are universally regarded as copies, their exact relation to the output of Canova's studio both before and after his death has not been determined.²⁶ Canova was not only aware of but encouraged the copying of his sculptures during his lifetime, helping secure younger artists with commissions for replicas, lending them advice, and even supplying them with plaster casts.²⁷ In addition, copies were commissioned and produced after Canova's death, in some cases perhaps with direct access to his original plaster,²⁸ or to the sixteen busts "modelled to be sculpted" and found in the studio.²⁹

The Getty *Herm of a Vestal Virgin* belongs to a category of Canova's sculpture known as the "ideal heads" (*teste ideali*), a term Canova himself used in a letter to his friend Leopoldo Cicognara.³⁰ Canova began producing these heads in 1811 and continued sculpting them until his death.³¹ The subjects of the ideal heads can be divided into three broad groupings: subjects derived from Greek mythology or religion (Muses, such as Clio, Calliope, Erato; Helen of Sparta;

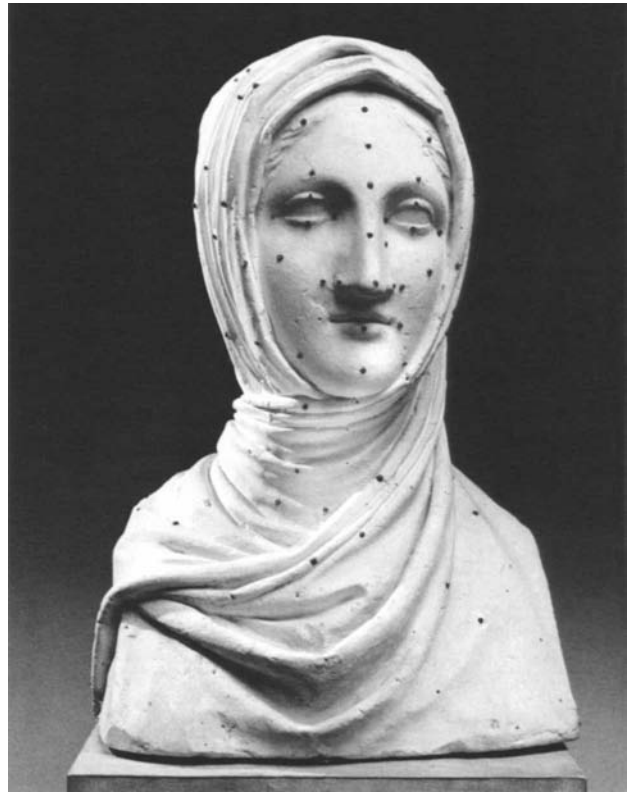


FIGURE 8 Antonio Canova, *Herm of a Vestal Virgin*, 1818–19. Pointed plaster model, H: 45 cm (17¾ in.); W: 25 cm (9¾ in.); D: 33 cm (13 in.). Possagno, Fondazione Canova di Possagno, inv. 267.

Vestal Virgins); imaginary portraits of historical or literary personalities (women associated with famous Italian poets, such as Beatrice, Laura, Eleanora d'Este, Lucrezia d'Este; Greek poetesses, such as Corinne, Sappho); and allegorical heads representing abstract concepts (Gratitude, Peace, Philosophy). There is a fourth group of miscellaneous female heads, the subjects of which have not been specified or are fairly generic in nature (such as a head of a dancer).³²

The ideal heads are often discussed as copies based on earlier, full-length statues.³³ This, and the fact that Canova executed several versions of the same subject and sometimes supplied an ideal head in lieu of a full-size statue to satisfy a patron's demands,³⁴ might lead one to think that the ideal heads were less important to the sculptor than his work in other genres. In fact, very few of the ideal heads replicated preexisting statues.³⁵ Far from being potboilers, many ideal heads (approximately one-third) were made by Canova as gifts for his friends or tributes to those who had lent him help.³⁶ For Canova, who sculpted these heads with *amore caldissimo*,³⁷ they became exercises in the

portrayal of ideal beauty, removed from the irregularities of individualized nature but informed by the principles of nature generalized and perfected. In his pursuit of a balance between idealization and naturalism, and perhaps even in his development of the ideal heads as a genre in which to explore this balance, Canova was no doubt influenced by the aesthetic theories of Quatremère de Quincy, the art critic to whom he was introduced in 1783 and who remained an avid supporter and friend throughout the sculptor's life.³⁸

The subject of a Vestal Virgin was extremely popular in the eighteenth and nineteenth centuries,³⁹ due in part to the excavations at Herculaneum and Pompeii and the discovery at the latter site of what became known as the House of the Vestals.⁴⁰ But the Vestal Virgin was also, in a sense, the ideal subject for the portrayal of ideal beauty. In order to be appointed as a priestess of the goddess Vesta, a young girl had to be perfect in form and mind; she could have no speech impediment, no hearing impairment, no corporal blemish, and no other bodily defect.⁴¹ In addition, she had to be a virgin and remain chaste throughout her service or else face the penalty of death. Quatremère de Quincy suggested that the depiction of gods, who necessarily surpassed humans in perfection, beauty, strength, and dignity, led the Greeks to the notion of the ideal in art.⁴² Likewise, by choosing the *Vestal* for one of his ideal heads, Canova indulged and exploited the concept of perfection inherent to the subject in order to make his own statement about ideal beauty.

Although undoubtedly inspired by ancient sculpture, the Getty bust has no exact precedent in the numerous depictions of Vestals in statuary, gems, and coinage known to eighteenth- and nineteenth-century antiquarians.⁴³ Canova's subject dons what could be called a *siffibulum*, the hood that covered the heads of Vestal Virgins, but there is no parallel in ancient portrayals of Vestals for its tight, repeated wrapping around the neck. On the other hand, ordinary women were often represented in ancient sculpture with their heads swathed in drapery as a sign of their modesty,⁴⁴ of their marital status,⁴⁵ or of their profession as dancers.⁴⁶ Canova's *Vestal* most closely resembles a bust in Naples of the so-called *Zingarella* (or young gypsy woman) (fig. 9),⁴⁷ which may portray a dancer and was well known by the eighteenth century.⁴⁸

After 1819 Canova increasingly used the herm termination for his ideal heads, as in the Getty *Vestal*.⁴⁹ Derived from antique precedents, the herm was already in widespread use in seventeenth-century garden sculpture in the form of a sculpted head and



FIGURE 9 Bust of a Woman (so-called *Zingarella*), Hellenistic. Marble. Naples, Museo Archeologico Nazionale di Napoli, inv. 6194.

upper chest, sometimes including the rest of the torso to the waist, and ending in a rectangular pedestal.⁵⁰ Classical gods and goddesses or Bacchic associates that drew upon the early phallic symbolism of the ancient herm, such as fauns, nymphs, maenads, and Silenus, provided the subject matter for these garden herms.⁵¹ Not surprisingly, the independent herm bust was not favored in the Baroque period for other subject matter, such as portraiture. The unnaturalness of the blocklike, abstract herm form—which resists attempts on the part of the viewer to complete the sitter's torso and limbs in his or her own imagination—would seem antithetical to a style that sought to mitigate the inherent artificiality of a truncated bust by means of sweeping curves and flowing draperies.⁵²

By the end of the eighteenth century, however, the rise of Neoclassicism, the discovery of archaeological finds from new excavation sites, and a more literal adherence to antique forms contributed to the increased popularity and broader range of herm busts, which now included allegorical and contemporary por-

traits. The traditional formula of a truncated bust on a socle was identified as Roman rather than Greek, and proponents of a “purer,” Grecian brand of Neoclassicism advocated the herm format as aesthetically preferable.⁵³ Among the earliest examples of the Neoclassical portrait herm are Johan Tobias Sergel’s extremely precocious herm of his father dated 1759,⁵⁴ Christopher Hewetson’s *Herm of Gavin Hamilton* of 1784,⁵⁵ Johann Gottfried Schadow’s plaster *Herm of Henriette Herz* of circa 1785–87,⁵⁶ Joseph Chinard’s *Portrait of a Young Girl* of circa 1796,⁵⁷ Emanuel Bardou’s *Portrait of Immanuel Kant* of 1798, based on antique philosopher herms,⁵⁸ and Johann Heinrich Dannecker’s *Portrait of Archduke Carl* of 1798.⁵⁹

Canova experimented with various Neo-Renaissance and classicizing bust forms in the course of his career.⁶⁰ He may have arrived at the herm termination earlier, but his first securely documented and dated herm bust was the *Tuccia Vestal* for Frederick Webb.⁶¹ In light of its phallic origins, the choice of a herm for an image of virginal purity might seem perverse, but by 1819 the herm termination had become so ubiquitous that its use seems to have had no symbolic significance other than its generic antiquarian associations.⁶² Regardless of its references to antiquity, however, Canova’s wrapping of the base of the Getty *Vestal*—the drapery envelops what is clearly a sculpted herm—is entirely modern in its self-conscious treatment of the bust as an object of sculpture rather than as a representational fragment of a real person.⁶³ Pushing to its limit an already abstract form, Canova placed his *Herm of a Vestal Virgin* squarely in the realm of art rather than life.

Canova was not the first sculptor to exploit the drapery of a herm bust in this manner. In 1800 Gottfried Schadow wrapped his posthumous *Herm of Karl Fasch*, now in the Staatliches Institut für Musikforschung, Berlin, so that the thin drapery bunches at the sides of the bust as well as on the front.⁶⁴ He used a similar device in his *Herm of Julie Zeiter* in 1807.⁶⁵ Christian Daniel Rauch extended the drapery wrapping to the vertical front plane of his lost 1804 plaster *Herm of Queen Louise*, formerly in the Hohenzollernmuseum, Berlin.⁶⁶ Giovan Battista Comolli executed a herm *Bust of Giuditta Pasta* in which the drapery wraps around and crisscrosses the top of the herm truncation like a shawl.⁶⁷

These developments in the evolution of the herm portrait coincide with other devices that play upon the herm and other types of bust terminations to assert the objecthood or artificiality of the bust as a

sculptural form. Rauch executed a horizontal marble portrait of the sleeping Queen Louise in which the tomblike figure is sliced abruptly at the shoulders and chest with unadorned vertical cuts.⁶⁸ François-Dominique-Aimé Milhomme’s *Herm of Andromache* exhibits reliefs running across the front and side faces of the herm termination, treating the vertical cuts as surfaces for decoration.⁶⁹ In the same way, Louis-Pierre Deseine placed a somewhat abstracted wreath of flowers on the front vertical plane of his herm *Bust of a Young Girl as Flora*.⁷⁰ Comolli carved decorative reliefs on the side faces of two of his herms, *Portrait of Eugène de Beauharnais, Viceroy of Italy* and *Portrait of the Poet Casti*.⁷¹ Heinrich Dannecker executed a *Bust of the Young Princess Pauline von Württemberg* in which the folds of the child’s garment seem to tuck under her chest, which rests on a roughly rectangular socle inscribed with her name.⁷²

The reason for these innovations in the sculpted bust, which occurred roughly at the same time in various European countries, is unclear. Reliefs on the front and side surfaces of the herm truncation may have been seen as the logical successors to relief scenes displayed on the cartouches above the socles of ancient busts.⁷³ The extensive inscriptions found on some ancient herms promoted the conception of the front vertical plane as a surface to be decorated. Neoclassical herms carved with reliefs found an additional precedent in, and may reflect a new consideration of, Quattrocento busts in which a band of relief or painted ornament punctuated the straight cut across the chest and drew attention to the truncation.⁷⁴ However, a common denominator of these nineteenth-century busts—whether wrapped, decorated, or bizarrely truncated—is the assertion of the sculpture as an art object. Perhaps a greater concern with the formal effects of the bust termination originated in reaction to a current aesthetic theory that so emphasized idea over form that fragments, heavily restored antiques, and even copies enjoyed widespread critical acclaim.⁷⁵ Or perhaps these playful variations simply arose from the contemporary artist’s ambition to rival and reinvent the antique in an age seemingly obsessed with all things ancient.

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NOTES

The author would like to thank Peter Fusco, Hugh Honour, and Nicholas Penny for their generous assistance and insightful suggestions.

1. See, for instance, L. Cicognara, *Storia della scultura* (Prato, 1824), vol. 7, pp. 240–42.
2. A. Pinelli, "Il Perseo del Canova," *Piranesi e la cultura antiquaria* (Rome, 1983), pp. 421–39; F. Licht, *Canova* (New York, 1983), pp. 181–88; and G. Pavanetto in G. Pavanetto and G. D. Romanelli, eds. *Antonio Canova*, exh. cat. (Museo Correr, Venice, 1992), nos. 130–31, for discussions of the *Perseus* (1797–1801, Vatican Museum, Rome) and the *Pugilists* (1795–1806, Vatican Museum, Rome).
3. Accession number 85.SA.353. References to the bust are as follows: L. Cicognara, *Biografia di Antonio Canova* (Venice, 1823), p. 69; M. Missirini, *Della vita di Antonio Canova* (Prato, 1824), p. 513; L. Cicognara (note 1), vol. 7, p. 268; D. Anselmi, *Opere scelte di Antonio Canova* (Naples, 1842), p. 216; G. B. Ajello et al., *Napoli e i luoghi celebri delle sue vicinanze* (Naples, 1845), vol. 2, p. 338; A. d'Este, *Memorie di Antonio Canova* (Florence, 1864), p. 346; D. Fastidio, "La quadreria di casa Marulli a Napoli nel 1825," *Napoli Nobilissima* vol. 7 (1898), pp. 182–83; A. Borzelli, *Le relazioni del Canova con Napoli* (Naples, 1900), p. 38; L. Coletti, "Unknown Works of Antonio Canova," *Art in America* vol. 16 (1928), pp. 80–83; G. Hubert, *La sculpture dans l'Italie napoléonienne* (Paris, 1964), p. 474; G. Pavanetto, *L'Opera completa del Antonio Canova* (Milan, 1976), p. 132, no. 330; "Acquisitions/1985," *J. Paul Getty Museum Journal* 14 (1986), p. 263, no. 251; "Marble Bust of a Vestal," *Good Life* (November 6–12, 1986), p. 3; "Il Canova del Getty," *Giornale dell'arte* (March 1987), p. 360; sale catalogue, Christie's, London, September 24, 1987, lot 153 (note); F. Mazzocca in *Antonio Canova* (note 2), p. 332, no. 150.
4. For instance, L. Cicognara, 1823 (note 3), pp. 68–69; M. Missirini (note 3), pp. 511, 513; D. Anselmi (note 3), pp. 215–16.
5. Although he may have been a collector of some note to have commissioned a bust directly from Canova, biographical information on Frederick Webb is completely lacking. He may be the same Frederick Webb whose collection at Langham Place was sold on June 3, 1825, by Christie's, London. Although the *Vestal* was not included in the catalogue of this auction, a self-portrait by Angelica Kauffman, which was also in the sale, may indicate that Webb had traveled to Rome or was acquainted with Kauffman and her circle. The Webb of the Christie's sale is recorded as a resident at Langham Place from the 1820s until 1841; by 1842 his residency there had ended (*Boyle's Court and Country Guide* [1823–41]). If he died in 1841–42, however, no obituary for him appears in the *Gentleman's Magazine* for those years. He is listed neither in the *Dictionary of National Biography* (ed. L. Stephen and S. Lee [Oxford, 1921], vol. 20) nor in the *British Biographical Archive* (ed. P. Sieveling [London, 1984]) nor in the *Concise Dictionary of National Biography* (Oxford and New York, 1992).
6. See note 4.
7. Negri's epigram refers to the Vestal Tuccia who, having been accused of promiscuity, miraculously proved her innocence by carrying water in a sieve. Negri seems to be saying that if Tuccia were as beautiful as Canova depicted her, her demonstration would have been futile. *Biblioteca Canoviana ossia raccolta delle migliori prose* (Venice, 1823), vol. 3, p. 187.
8. I. Teotochi Albrizzi, *Opere di scultura e di plastica di Antonio Canova* (Pisa, 1821–24), vol. 4, pp. 9–10, pl. 114.
9. E. Bassi, *La Gipsoteca di Possagno* (Venice, 1957), p. 241, no. 271. Bassi, Pavanetto [note 3], p. 132, no. 332) and Hubert ([note 3], p. 474) seem to accept Albrizzi's identification of this model as *Tuccia* rather than *Corinne*, or at least entertain the possibility that the bust for Webb did not resemble Canova's other busts of a *Vestal Virgin*.
10. For example, she misidentified the female bust given by Canova to the Duke of Wellington. See Albrizzi (note 8), vol. 4, pl. 140; Pavanetto (note 4), p. 122, no. 245.
11. Albrizzi (note 8) 1821, vol. 1, pp. 93–95, pl. 26, and 1824, vol. 4, pp. 85–86, pl. 139, respectively.
12. V. Malamani, "Giustina Renier Michiel, i suoi amici, il suo tempo," *Archivio Veneto* 38 (1889), p. 311, lists another marble *Vestal* done for the Englishman Alexander Baring by 1819. However, although Baring commissioned many works from Canova, no other source records a *Vestal* for him. It would seem that Malamani was mistaken.
13. Letter of January 13, 1991, from Hugh Honour (J. Paul Getty Museum files), whom the author thanks for his help and generosity in sharing the contents of these documents.
14. Presumably because the price for a statue, 2000 zecchini, was too high (letter of July 15, 1817, from Capacelatro to G. B. Sartori Canova; quoted by Honour, *ibid.*).
15. L. Coletti (note 3) cites a letter to Canova in the Bassano archive, dated January 18, 1822, in which Marulli acknowledges receipt of the *Vestal*. According to Honour (note 13), however, the January 18 letter was actually sent to Canova from Carolina Berio, daughter of Canova's deceased friend Francesco Berio and wife of Sebastiano Marulli. Carolina had contacted Canova the previous year about selling her father's *Venus and Adonis* group by Canova. Possibly, as Honour suggests, the *Vestal* was given to Carolina and Paolo Marulli as part of the arrangement for the sale of the *Venus and Adonis*. Less likely is the possibility that Canova executed two different *Vestals* for Carolina and for Marulli. A. Borzelli (note 4) believes that Canova personally delivered the *Vestal* to Marulli upon his final visit to Naples in May 1822. In any case, Antonio d'Este's statement that the *Vestal* owned by Marulli was sculpted in 1823 and, therefore, was not by Canova is incorrect (*Memorie di Antonio Canova* [Florence, 1864], p. 346).
16. G. B. Ajello et al. (see note 3).
17. The author would like to thank Maria Rose Figueiredo for kindly supplying dimensions and information concerning the Gulbenkian *Vestal* (inv. 2214, H: 48 cm [19 in.]; W: 29 cm [11 3/8 in.]; D: 24 cm [9 1/2 in.]). The association between the Webb and Gulbenkian busts has been made by G. Pavanetto (note 3), p. 131, no. 325; and by H. Honour in an undated letter (J. Paul Getty Museum files).
18. *Catalogue of Valuable Works of Art . . . forming part of the Lord Taunton Heirlooms . . . the property of E. A. V. Stanley, Esq., Sotheby, Wilkinson, and Hodge*, London, July 16, 1920, lot 3. The bust had been seen and recorded as being in Lord Taunton's collection at Stoke Park by Dr. Gustav Friedrich Waagen, *Treasures of Art in Great Britain* (London, 1857), vol. 4 (supplement), p. 105.
19. See the sale catalogue cited in note 18, lots 2–4, 25–27; and A. Laing, "Clubhouse Neo-Classicism, Sculpture at Stoke Poges," *Country Life* 173 (January 1983), pp. 186–88.
20. In the opinion of Peter Fusco, who examined the Lisbon bust, it is of lesser quality than the Milan and Getty *Vestals* and unlikely to be autographed.
21. Inventory number 478; H: 53 cm (24 3/4 in.); W: 31 cm (12 1/4 in.); D: 23 cm (9 in.), inscribed *VESTALIS* on the front

- of the base. See L. Caramel and C. Pirovano, *Galleria d'Arte Moderna, Opere dell'ottocento* (Milan, 1975), vol. 1, p. 38, no. 443, pl. 437. The Milan *Vestal* came to the Galleria d'Arte Moderna from the Pinacoteca di Brera in 1902. However, no documentation tracing the bust from Uboldi to the Brera has been published. The circumstance of this *Vestal* being in the city of its original owner would seem to have something to do with the assertion of its provenance.
22. The bust passed to the heirs of Sebastiano Marulli, who in 1813 had married Carolina Berio, daughter of Francesco Berio, the Duke of Salsa and Canova's longtime friend and patron. The bust remained in the Marulli-Berio family until the early part of the twentieth century, when it was purportedly sold to Fabian Walter of Basel, Switzerland. The Museum acquired the bust from the art dealer who had purchased it from Walter. The relationship between Paolo Marulli and the rest of the Marulli family, which is the line of the dukes of Ascoli and descends through Sebastiano, is unclear. A. Borzelli (note 3), p. 38, no. 4, believes that the *Vestal* was made for Sebastiano Marulli, thereby implying that Paolo and Sebastiano were really one in the same; as Honour points out, however, Borzelli is often wrong. G. Pavanella (note 3), p. 132, no. 330, seems to agree since he identifies Paolo as the son-in-law of Marchese Berio, which Sebastiano certainly was. G. Hubert (note 3), p. 474, cites two heads of Muses also commissioned by Marulli from Canova, but such commissions are not corroborated by Canova's early biographers.
 23. Inventory number 267, H: 45 cm (17³/₄ in.); W: 25 cm (9³/₄ in.); D: 33 cm (13 in.); see E. Bassi, *La Gipsoteca di Possagno* (Venice, 1957), p. 237, and G. Pavanella (note 3), pp. 131–32, no. 329.
 24. The Getty and Milan busts differ from each other in their terminations. In the Getty bust the folds of drapery on the chest reach down almost to the sharp vertical cut that provides a surface for inscription; in the Milan marble there is more space between the bottom of the folds and the edge of the vertical plane. The Getty *Vestal* has a more pronounced curve in the top of this cut plane than the Milan bust, and the plane itself is much narrower. The Gulbenkian marble resembles the Getty bust in its termination, except that the dip in the upper edge of the vertical cut is less pronounced, as in the Milan *Vestal*. The hair in the Gulbenkian marble appears from photographs to be carved in wavier striations, unlike the straighter hair in the other two versions. As Hugh Honour, "Canova's Studio Practice—II: 1792–1822," *Burlington Magazine* 114 (1972), pp. 225–26, points out, where multiple versions of a composition by Canova exist, they are usually roughed out from a single *modello*, but may differ from it and from each other in detail.
 25. They are as follows: a plaster in the Museo Correr, Venice, H: 51 cm (20 in.); W: 30 cm (11¹/₂ in.); D: 27 cm (10³/₈ in.); inscribed *TVCIA VESTALIS* on the front of the base, considered by Malamani ("Giustina Renier Michiel, i suoi amici, il suo tempo," *Archivio Veneto* 38 [1889] pp. 310–11) and by Honour (letter dated December 5, 1993, J. Paul Getty Museum files) to be a cast from one of the marbles and of relatively low quality; a marble in the Metropolitan Museum of Art, New York, acc. no. 91.9, H: 50.2 cm (19³/₄ in.), uninscribed, attributed to "Canova or his studio," but probably a later copy; a marble, called a "variant" of the Milan bust, formerly in the collection of Mario Ceconi di Monteccecon, H: 64 cm (25¹/₄ in.); W: 32 cm (12¹/₂ in.); D: 38 cm (15 in.) (A. Ottina della Chiesa, *L'Età Neoclassica in Lombardia* [Como, 1959], p. 149, no. 426); two marble *Vestals* attributed to Canova in the Pinacoteca Ambrosiana, Milan (G. Galbiati, *Itinerario per il visitatore della Biblioteca Ambrosiana* . . . [Milan, 1951], p. 113), which G. Hubert calls "bad replicas" ([note 3], p. 474), and which now appear to be lost or destroyed during World War II (letter from Dr. Angelo Paredi, January 8, 1991, J. Paul Getty Museum files); a marble in the Palazzo Schifanoia, Ferrara (Hubert [note 3], p. 474, also called a "bad replica"); two plaster casts, painted black, purportedly in the Grand Hotel della Madonna del Rosario, Pompeii; a marble *Vestal*, 50 cm (19³/₄ in.) high, sold at Christie's, London, September 24, 1987, lot 153, uninscribed, catalogued as "nineteenth-century Italian . . . after Canova."
 26. Except in the case of the Correr plaster (see note 25), which was cast as a gift from the sculptor to Giustina Renier Michiel, author of the celebrated *Origine delle feste veneziane*. G. Pavanella (*Venezia nell'età di Canova*, exh. cat. [Venice, 1978], p. 104, no. 143) cites a letter from Canova to Leopoldo Cicognara, first published by V. Malamani (*Un'amicizia di Antonio Canova* [Castello, 1890], p. 117), in which Canova asked Cicognara to procure for him a copy of Giustina's book. Canova apparently gave Giustina plasters of both the *Vestal* and *Sappho* as a token of friendship. She thanked him in a July 15, 1821, letter, which is now in the Bassano archive (H. Honour, letter of December 5, 1993, J. Paul Getty Museum files). Her profusely laudatory response is further quoted by Malamani, 1889 (note 25), pp. 309–10. The busts descended to the Donà dalle Rose collection (G. Lorenzetti and L. Planiscig, *La Collezione dei Conti Donà dalle Rose a Venezia* [Venice, 1934], p. 46, pl. 51) and entered the Correr from that collection in 1935.
 27. H. Honour (note 24), p. 226.
 28. H. Honour, *ibid.*, raises the possibility that Raimondo Trentanove may have been allowed to use the plaster *modello* in Canova's studio when he made a marble copy of the *Vestal* for the Duke of Devonshire. On the other hand, a reproduction of the *Vestal* made by Pompeo Marchesi shortly after Canova's death was exhibited at the Milan Academy, as the property of Count Giovanni Bertoglio (Conte di Strassoldo, "Discorso letto nella grande aula dell'Imperiale Regio Palazzo" in *Atti dell'I. R. Accademia delle Belle Arti in Milano* [Milan, 1827], p. 50); it was probably executed without direct reference to Canova's *modello*. This bust may or may not be identical to Marchesi's copy of Canova's *Vestal* wearing a wreath of flowers on her head, which was in the collection of the Dukes of Genoa (E. Castelnuovo and M. Rosci, eds., *Cultura figurativa e architettonica negli Stati del Re di Sardegna, 1773–1861*, exh. cat. [Palazzo Reale, Turin, 1980], vol. 2, no. 621).
 29. L. Cicognara, 1823 (note 3), p. 71, mentions sixteen busts, "some ideal, some portraits," found in Canova's studio upon his death, under the heading *Opere modellate per essere conservate e scolpite*.
 30. Letter of April 18, 1818, referring to a head of *Beatrice*. Pavanella (note 3), p. 127, no. 289.
 31. *Head of Clío or Calliope*, 1811, in the Musée Fabre, Montpellier (Pavanella [note 3], p. 121, no. 235). Cicognara, 1824 (note 1), p. 264, records the ideal heads as originating in 1814. For earlier, male heads that might be categorized as ideal, see notes 32 and 35 below.
 32. Conventionally, *teste ideali* is a category used to refer to female heads. However, Canova did execute a male *Head of a Tomb Genius* (circa 1790, Hermitage, Saint Petersburg) and several versions of a *Bust of Paris* (one of which, dated 1809, is now in the Art Institute of Chicago) that could be considered ideal.

- I. Wardropper and T. Rolands ("Antonio Canova and Quatremère de Quincy: The Gift of Friendship," *Art Institute of Chicago, Museum Studies* 15 [1988/89], p. 43) discuss the *Bust of Paris* as falling between various genres of Canova's work: preparatory study, copy, and ideal head. However, both the *Head of a Tomb Genius* and the Hermitage version of the *Bust of Paris* were included under the heading of ideal heads in the recent exhibition catalogue, *Antonio Canova* (note 2), nos. 144, 152.
33. Quatremère de Quincy, *Canova et ses ouvrages* (Paris, 1834), p. 171; I. Wardropper and T. Rolands, *ibid.*
 34. For instance, in the case of Paolo Marulli mentioned above. H. Honour (*Antonio Canova* [note 2], p. 40) also suggests that Canova may have turned to the ideal heads, especially later in his life, because they required less physical exertion than a full-size statue.
 35. A *Bust of Peace* for John Campbell, first Lord Cawdor; a *Herm of Peace* for Alexander Baring, which reproduced the head from the winged 1811–14 statue of *Peace*; and a *Head of a Dancer*, which reproduced the head from *Dancer with Her Hands on Her Hips*, are among the few that did. If one includes the male heads mentioned in note 32, the *Bust of Paris* was developed concurrently with, rather than after, the life-size marble commissioned by Josephine Beauharnais (1807–12), which is why the bust is sometimes discussed as a preliminary study. The *Head of a Tomb Genius*, which reproduced the head of a statue in the *Tomb of Pope Clement XIII*, may have been a fragment rather than a copy; apparently the head was salvaged from the first version of the tomb figure, which had to be scrapped because the marble was flawed (*Antonio Canova* [note 2], no. 152). Its accidental existence provides further argument against its inclusion in the category of *teste ideali*.
 36. Examples include: the *Head of Helen* given to Isabella Teotochi Albrizzi; another *Head of Helen* given to the Viscount of Castlereagh, later marquess of Londonderry, in recognition for his help in securing the return of works of art from Paris to Italy; the *Head of a Dancer* and the unspecified *Ideal Head* given to the Duke of Wellington and William Hamilton, respectively, for the same reason; a *Head of Beatrice* given to Cicognara in gratitude for his praise in *Storia della Scultura*. If one includes male busts in the *teste ideali*, a *Bust of Paris* given to Quatremère de Quincy as a testimony of friendship; and another *Bust of Paris* given to the French ambassador to Rome, M. Alquier. P.-A. Paravia, *Notizie intorno alla vita di Antonio Canova* (Rome, 1823), p. 44, notes that Canova used these sculpted gifts to comfort "his heart, which needs with such tokens to always keep his far-away friends alive in his memory."
 37. According to the letter cited in note 30.
 38. The personal and professional relationship between Quatremère de Quincy and Canova is explored by Wardropper and Rowlands (note 32), pp. 39–46, esp. pp. 44–46. Through their continuous correspondence Canova was made aware of his friend's theories on nature, imitation, and ideal beauty, which Quatremère expounded more publicly in his published works *De l'Idéal* (1805) and *De l'Imitation* (1823). According to the French critic, the highest pleasure afforded by art is moral rather than sensual, conveying an ideal rather than merely replicating appearance. Nature or particular beauty, therefore, should be observed by the artist only with reference to the perfect or absolute type to which that beauty belongs; the real model should always be confronted with the intellectual model. For a discussion of Quatremère de Quincy's aesthetic theories, see F. Will, "Two Critics of the Elgin Marbles: William Hazlitt and Quatremère de Quincy," *Journal of Aesthetics and Art Criticism* 14 (1955/56), pp. 462–74; and for their application to Canova, see M. Messina, "L'Arte di Canova nella critica di Quatremère de Quincy," *Studi Canoviani* (Rome, 1973), pp. 119–51.
 39. Sculptural depictions of the subject include Clodion's *Vestal Bowing at a Tripod and Crowned with Flowers* (1765), Pierre Julien's bas-relief of *Albinus and the Vestals* (1765), and Jean-Antoine Houdon's full-figure and bust portrayals of a *Vestal*, which ranged in date from 1777 to 1789. In 1807 Gaspare Spontini's three-act opera *La Vestale* premiered in Paris. In 1818 Salvatore Viganò created a ballet on the same subject for Milan's La Scala, which according to Lady Morgan, received "applause as clamorous as the first night of its exhibition" even after its thirtieth performance (Lady S. Morgan, *Italy* [London, 1821], vol. 1, p. 99).
 40. Reproduced in an engraving in Sir W. Gell and J. P. Gandy, *Pompeiana* (London, 1817–19), pl. 23.
 41. Bernard de Montfaucon, *L'Antiquité expliquée et représentée en figures* (Paris, 1719), vol. 2, pt. 1, chap. 8; T. C. Worsfold, *The History of the Vestal Virgins of Rome* (London, s.d.), pp. 22–23.
 42. Quatremère de Quincy, *De l'Imitation* (Paris, 1823, repr. Brussels, 1980), pt. 2, chap. 10, p. 231.
 43. For example, in 1719 Montfaucon published twenty-four images of antiquities depicting or symbolizing the goddess Vesta or the Vestal Virgins ([note 41], vol. 1, bk. 2, chap. 6). See also the three draped female figures thought to represent Vestal Virgins, which were discovered at Herculaneum and sent to Dresden in 1736 (P. Hermann, *Verzeichnis der antiken Original-Bildwerke* [Dresden, 1915], nos. 326–28; and H. Protzmann, "Die Herkulanerinnen und Winckelmann," in K. Zimmermann, ed., *Die Dresdener Antiken und Winckelmann* [Berlin, 1977], pp. 33–44).
 44. The counterpart to male virtue in portraiture (R. Bianchi Bandinelli, ed., *Enciclopedia dell'arte antica, classica e orientale*, vol. 6 [Rome, 1965], pp. 539–40).
 45. In representations of the ceremony of *dextrarum iunctio*, the bride is usually portrayed with her head veiled (*ibid.*, vol. 3 [Rome, 1960], pp. 82–83). The *Aldobrandini Wedding*, a Roman fresco found in 1604/05 (now in the Vatican Library, Sala delle Nozze Aldobrandine; see V. Farinella, *Vatican Museums: Classical Art* [Florence, 1985], pp. 46–47), provides an excellent example of a hooded bride, as does a sarcophagus in S. Lorenzo, Rome (reproduced in R. Bianchi Bandinelli [see note 44], vol. 3 [Rome, 1960], p. 83).
 46. Numerous Hellenistic statuettes of dancers wear drapery that covers their heads as well as parts of their faces and emphasizes the twisting movements of their bodies. As M. True points out in reference to one such statuette in the Metropolitan Museum in New York (acc. no. 1972.118.95), these sculptures represented professional entertainers (*The Gods Delight* [Cleveland, 1988], p. 102, cat. no. 14).
 47. Museo Nazionale, Naples, acc. no. 6194. B. Maiuri, *Museo Nazionale di Napoli* (Novara, 1957), p. 45. Gypsy women were noted for wearing "chin-cloths"; a modern head wearing this type of a chin strap and placed atop an antique torso in the Borghese collection led to this statue's appellation of *Zingara* or *Zingarella* (F. Haskell and N. Penny, *Taste and the Antique* [New Haven and London, 1981], p. 340). The fame of the Borghese statue may explain the incongruous application of this term to the Naples bust.
 48. A representation of the bust was included by François Boucher to symbolize Sculpture in his painting *Les génies des Beaux-Arts* of circa 1731 (A. Laing, *François Boucher*, exh. cat. [New York,

- 1986], cat. no. 24, pp. 155–56). Copies of the bust were produced in the eighteenth and nineteenth centuries. See the sale catalogues for Christie's East, November 18, 1986, lot 90; Sotheby's, London, December 7, 1986, lot 179. The model collection of the Doccia porcelain factory contained a cast of the *Zingarella* for reproduction, as shown in a nineteenth-century photograph in K. Lankheit, *Die Modellsammlung der Porzellanmanufaktur Doccia* (Munich, 1982), fig. 4, upper middle of right wall.
49. From 1819 until his death in 1822, Canova used the herm termination for over half of his ideal heads, as compared to using it for none prior to circa 1818–19.
 50. For example, the twelve herms produced by Louis Lerambert for the park at Versailles (F. Souchal, *French Sculptors of the 17th and 18th Centuries, The Reign of Louis XIV* [Oxford, 1981], vol. 2, p. 392). Most seventeenth-century herms were full length, and when they were terminated at the chest they were probably intended to be set into or on top of a rectangular, herm-like pedestal. See Souchal (above), vol. 2, p. 13 and vol. 3, p. 224, for herms terminated at the chest by Antoine Girardin and Jean Raon.
 51. The herm seems to have originally developed in ancient Greece as a large pile of stones resembling a giant phallus, dedicated to the god Hermes. It eventually evolved into a sculpted form consisting of a representational head atop a rectangular pedestal with an erect phallus. See C. Daremberg and E. Saglio, *Dictionnaire des antiquités grecques et romaines* (Paris, 1900), pp. 130–34. Although initially placed along roads and exclusively representing Hermes, the god of commerce and voyages, the herm form later lost its symbolic significance; the rectangular pedestals were used to support heads of other deities, famous personalities, or even conventional portraits, and could be found in numerous contexts, including interior settings. For instance, Cicero, *Letters to Atticus*, 1.4, speaks of a Hermathena for his Academy (E. O. Winstedt, trans. [Cambridge, Mass. and London, 1980], vol. 22, p. 13).
 52. The tendency to mitigate the truncation of sculpted portraits extended into the nineteenth century with the work of artists like Joseph Chinard, who drew upon contemporary dress, accessories, and even styles of interior decoration to unite the bust with its socle, as in his portrait of Madame Récamier. See J. Holderbaum's essay on "Portrait Sculpture" in P. Fusco and H. W. Janson, eds., *Romantics to Rodin*, exh. cat. (Los Angeles County Museum of Art, Los Angeles, 1980), p. 38.
 53. For instance, Thomas Hope (*Household Furniture and Interior Decoration* [London, 1807, repr. 1970], p. 47) declared "that the Grecian method of cutting the chest square, and placing its whole mass immediately on a term or other solid support, seems much preferable to the more prevailing Roman fashion of rounding off that chest, and balancing its center only on a slender and tottering pivot."
 54. H. W. Janson, *19th-Century Sculpture* (New York, 1985), p. 31, fig. 19. Sergel's portrait is exceptional for its date and set a precedent that was not followed by other artists until much later.
 55. At the University of Glasgow, reproduced in M. Whinney, *Sculpture in Britain, 1530 to 1830* (Harmondsworth, Middlesex, 1964), pl. 139B.
 56. In the Akademie der Künste, Berlin. P. Bloch et al., eds., *Ethos und Pathos, Die Berliner Bildhauerschule 1786–1914*, exh. cat. (Staatlichen Museen Preussischer Kulturbesitz, Berlin, 1990), no. 206.
 57. Sale catalogue, *Catalogue des sculptures par Joseph Chinard*, Galerie Georges Petit, Paris, December 2, 1911, lot 59.
 58. *Ethos und Pathos* (note 56), no. 8.
 59. C. von Holst, *Johann Heinrich Dannecker, Bildhauer* (Stuttgart, 1987), p. 242, no. 77c, pl. 234.
 60. A Renaissance style termination of a straight cut across the chest above the pectorals in *Bust of a Young Man*, Gipsoteca, Possagno, before 1800; a classicizing nude bust with a rounded cut below the chest and arms sliced diagonally beneath the shoulders in *Bust of Domenico Cimarosa*, Capitoline Museum, Rome, 1808; and a slightly rounded termination in a cuirassed and draped *Bust of Francis I of Austria*, Kunsthistorisches Museum, Vienna, 1804–05 (Pavanello [note 3], nos. 49, 161, and 152 respectively).
 61. Pavanello (note 3), nos. 10, 50, 55, and 182, cites four herm portrait busts, none of which are securely dated or mentioned by Canova's early biographers: a plaster male herm formerly in the Gipsoteca, Possagno, but destroyed in World War I, which would date to 1776 if it were a study for a bust of Doge Renier but may in fact not be related to the Renier portrait and, therefore, may date much later; a plaster *Herm of Passamonti* in the Tadolini collection, of which Pavanello questions the attribution to Canova; a plaster male herm, possibly Gavin Hamilton, in the Gipsoteca at Possagno, which has been dated alternately to 1797 and 1815; and a plaster *Herm of Giovanni Volpato*, also formerly in Possagno but destroyed in World War I, which Malamani (*Canova* [Milan, 1911], p. 110) labels as a study for the *Stele of Giovanni Volpato* and, therefore, dates between 1804 and 1807.
 62. In fact, Canova may have known of ancient herms sometimes associated with the goddess Vesta. See H. Wrede, *Die antike Herme* (Mainz am Rhein, 1986), p. 31; S. Reinach, *Répertoire de la statuaire grecque et romaine* (Paris, 1909), p. 526, nos. 7–8; M. Cagiano de Azevedo, *Le antichità di villa Medici* (Rome, 1951), p. 114, no. 280.
 63. The author is deeply indebted to Peter Fusco for his suggestions concerning the herm bust and the significance of Canova's wrapping the termination.
 64. Bloch (note 56), no. 217.
 65. *Ibid.*, no. 222.
 66. J. von Simson, "Die Büsten der Königin Luise von Christian Daniel Rauch," *Festschrift für Peter Bloch* (Mainz am Rhein, 1990), Abb. 1.
 67. L. Grano, G. B. Comolli—*Scultore Valenzano, L'uomo et l'artista* (Valenza, 1990), pp. 112–13.
 68. Von Simson (note 66), Abb. 6.
 69. J.-R. Gaborit, et al., *Skulptur aus dem Louvre*, exh. cat. (Wilhelm Lehmbruck Museum, Duisberg, 1989), no. 10.
 70. *Ibid.*, no. 13.
 71. L. Grano (note 67), pp. 160–61; Hubert (note 3), p. 525, pl. 159.
 72. Von Holst (note 59), no. 137.
 73. For examples, see B. Freyer-Schauenburg, "Büsten mit Relief-verziertem Indextäfelchen," *Eikones* 12 (1980), pp. 118–24.
 74. Such as Francesco Laurana's portrait in the Frick Collection, New York, acc. no. 16.2.1, or his *Portrait of a Woman* formerly in Berlin and destroyed during World War II, but recorded in the modern cast at the Victoria and Albert Museum, London. The revived interest in Italian Renaissance art and a new, non-Greek ideal of beauty is discussed by F. Mazzocca in *Antonio Canova* (note 2), nos. 146 and 148.
 75. Discussed by H. Honour in *Antonio Canova* (note 2), p. 41. See also M. F. Apolloni, *Canova, Art e Dossier* series no. 68 (Florence, 1992), p. 13.

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Acquisitions/1993

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NOTES TO THE READER

When possible in giving dimensions in the Acquisitions Supplement, the formula height by width by depth has been observed. In cases where this was not appropriate to the work of art in question, the following abbreviations have been employed:

H: Height
W: Width
D: Depth
Diam: Diameter
L: Length

In the provenance sections brackets are used to indicate dealers, and the lack of a semicolon before a sale in parentheses means that the object was sold from that person, dealer, or gallery.

Antiquities

STONE

- I. *Fragmentary Statue of a Kore*
 Greek, Parian Workshop, ca. 530 B.C.
 Parian marble, H (preserved): 73 cm
 (28 ³/₄ in.); Max. W: 41 cm (16 ¹/₈ in.)
 93.AA.24

This fragmentary figure of a maiden is nearly three-quarters life-size. She wears a linen belted chiton and a short, diagonal mantle. She lifts the finely pleated fabric of her garment to one side with her now-missing left hand, and the taut cloth beautifully outlines the lower portion of her body. Her mantle is fastened on the right shoulder with a series of buttons in the form of eight-petaled flowers, ten of which are preserved. Five of these floral buttons are especially well preserved on the drapery that hangs below her right elbow. Her hair falls freely down her back, ending in fourteen separate locks, while in front it separates over each shoulder in three narrow ringlets that rest on the breast and descend almost to mid-chest. Her right forearm, now missing, was made separately and inserted into a deep socket in her elbow, in which are the remains of an iron attachment pin. The head, the right and left forearms, and the legs below the thighs are missing, as are the lower edges of the mantle below the right arm.

PROVENANCE: European art market.





2. *Grave Stele of Athanias*

Greek, Boeotian, late fifth–early fourth century B.C.

Black limestone, H: 168 cm

(66 1/8 in.); W (top): 75 cm (29 1/2 in.);

W (bottom): 80 cm (31 1/2 in.);

Max. D: 19 cm (7 1/2 in.)

93.AA.47

Incised onto the surface of this large gravestone is the image of a warrior standing on a ground line facing right. He wears a conical helmet decorated with a wreath, a short belted tunic that exposes his right shoulder, and sandals. A sheathed sword suspended by a baldric hangs by his left side. In his right hand he carries a downward-pointing spear; his left hand rests atop his shield. The interior of the shield is decorated with a scene of Bellerophon astride Pegasus, thrusting his spear into the Chimaera below. The name of the warrior, Athanias, is inscribed at the top of the stele in either Boeotian or Sikyonian script: AϙANIAS. Incised stelai such as this were once painted, but no traces of pigment remain. The lower portion of the stele was broken off and has been reattached with some areas of fill; the edges of the stele contain numerous chips and areas of loss.

PROVENANCE: New York art market.



3

BRONZE

3. *Griffin Protome Helmet of South Italian-Chalcidian Shape*
South Italian, ca. 350–300 B.C.
Bronze, H (without cheek guards): 28 cm (11 in.); W (from cheek guard to cheek guard): 16.3 cm (6 3/8 in.); D: 20 cm (7 7/8 in.); Circumference: 66.2 cm (26 1/16 in.)
93.AC.27

Elaborately decorated with *repoussé* and engraved designs, this helmet is a South Italian variation of a Chalcidian shape. Chalcidian helmets generally take the form of a cap meant to follow the shape of the skull, a neck guard in back slightly turned up at the bottom, and a flange in front extending downward to protect the nose. The Chalcidian helmet typically has an attached visor, and vestiges of the attachment of that element are apparent in the large volutes placed at the sides of this helmet above the ear holes. Relief lines above the opening for the face echo the curve of eyebrows. Locks of hair in relief are shown across the brow, with a short section of a flat diadem visible at the front of the helmet. The diadem is decorated with a ten-petaled rosette flanked by curling tendrils. Attached to the top of the large volutes above the ear holes are stylized griffin wings, standing free of the helmet. They conceal spiral wires that were used to hold feather plumes. A

griffin protome springs from the top of the ridge that runs along the crown of the helmet. The cheek guards are decorated with strands of beard; in the center of each is a quadruped (goat?) climbing upward through the hair. The edges of the hinges that attach the cheek guards are cut with a wave pattern. The helmet is in good condition, with some areas of restoration, most notably along the crest and across the top of the visor. Both cheek guards have been repaired and consolidated.

PROVENANCE: New York art market.

4. *Figure of a Draped Youth*
Hellenistic, or modern imitation of a Hellenistic type
Bronze, H: 24 cm (9 7/16 in.); W: 7 cm (2 3/4 in.); Diam (base): 3.5 cm (1 3/8 in.)
93.AB.63

A draped youth strides forward with his left leg advanced. He holds his left hand up to the side of his head and his right hand down at his side. The figure is attached to a circular base that has been pierced with two holes, perhaps for attachment to another object. A long, vertical rod emerges from the top of his head; it may be a support for a dish or incense burner.

PROVENANCE: By donation; formerly collection of Melba Davis Whatley.

TERRA-COTTA

Cypriot

5. *Fragmentary Jug*
Cypriot, Early Bronze Age II,
ca. 2000–1900 B.C.
Terra-cotta, various dimensions,
from 2 cm (3/4 in.) to 11.5 cm (4 1/2 in.)
93.AE.62. I–.20

This fragmentary vessel, decorated with incision, is of a fabric known as red-polished ware. Groupings of horizontal lines encircle the neck, shoulder, and body; the body also has two zones of connecting diamonds decorated with stripes.

PROVENANCE: By donation.

Etruscan

6. *Fragments of Four Bucchero Vessels*
Etruscan, ca. 575–500 B.C.
Terra-cotta, various dimensions,
from 4.8 cm (1 7/8 in.) to 15.6 cm (6 1/8 in.)
93.AE.II. I–.4

These fragments belong to a chalice, a kantharos, and two plates. The bowl of the chalice (.1) is supported by a flaring, trumpet-shaped foot. A band of three parallel grooves decorates the lower exterior of the bowl. Above and below this band are a series of fan motifs: open vertical fans alternate with closed ones in the upper zone; closed horizontal fans pointing left occupy the lower zone. Below this is a deeply notched carination. A ring molding marks the transition between bowl and stem. A series of obscure lines on the stem may depict the bodies of two dolphins leaping to the left. The flaring bowl of the kantharos (.2) springs from a sharp carination notched with shallow incised lines, its only decoration. The bowl is supported by a squat, flaring foot. The handles are now missing. One of the fragmentary plates (.3) is footed. This undecorated plate has no lip and is slightly convex. It is supported by a small, short, pedestaled foot with an upturned rim and a concave stem. The foot of the second fragmentary plate (.4) is missing. In profile it is similar to .3.

Attic Red-Figure**7. Twelve Vase Fragments**

Attic, ca. 490–470 B.C.

Attributed to the Brygos Painter, Douris, the Foundry Painter, and the Kleophrades Painter

Terra-cotta, various dimensions, from 1.9 cm ($\frac{3}{4}$ in.) to 6.7 cm ($2\frac{5}{8}$ in.)

93.AE.28, 93.AE.41.1–2, 93.AE.42,

93.AE.54.1–8

The fragments belong to vessels of various shape, including cup, zone cup, phiale, and skyphos. One fragment attributed to the Brygos Painter (93.AE.28) joins to a cup that depicts the argument between Odysseus and Ajax over the arms of Achilles on one exterior side and the voting scene that awards the arms to Odysseus on the other exterior side (86.AE.286). In the tondo, Tekmessa runs to cover the body of her consort, Ajax, who has just committed suicide by falling on his sword. The new fragment joins to one of the figures in the argument scene, who is most probably Odysseus. Two fragments attributed to Douris (93.AE.41.1–2) belong to a fragmentary zone cup that shows Triptolemos and Eros in the tondo, surrounded by a chariot race in the zone (90.AE.36). The two new fragments depict sections of a palmette frieze, and one preserves the hooves of horses. One fragment attributed to the Foundry Painter (93.AE.42) belongs to a coral-red phiale decorated with an Amazonomachy (90.AE.38); it shows the midsection of a figure armed with a cuirass, shield, and spear. Eight fragments of a skyphos attributed to the Kleophrades Painter (93.AE.54.1–8) belong with fragments purchased by the Museum in 1986 as part of the collection of Walter and Molly Bareiss (86.AE.224, 86.AE.270, and 86.AE.271). Depicted on the fragmentary vessel are Peleus and Thetis bringing their son, Achilles, to the centaur Cheiron in the company of Apollo and Artemis. All the fragments are in good condition with minor surface accretions occurring on some.

PROVENANCE: Donated by Dietrich von Bothmer (93.AE.28, 93.AE.54) and Herbert Cahn (93.AE.41–42).



8 (side a)

8. *Panathenaic Prize Amphora with Lid*
Attic, ca. 363/62 B.C.
Signed by Nikodemos as potter
Terra-cotta, H (with lid): 89.5 cm
(35 1/4 in.)
93.AE.55

Given as prizes in the Panathenaic Games, amphorae of this special shape, decorated in the black-figure technique, contained the olive oil pressed from the fruit of the groves sacred to the goddess Athena. On the obverse of this amphora is the image of Athena Promachos, striding to the right between two columns decorated with acanthus leaves and surmounted by Nikai. These figures of victory, their drapery billowing as they alight on the columns, carry torches and fillets. On the basis of the acanthus columns with Nikai, the manufacture of the vase can be dated to the archonship of Charikleides (363/62 B.C.). The vase is the earliest securely dated Panathenaic amphora that depicts Athena facing right. Two kionedon inscriptions are found on the front. Behind the figure of Athena is: ΝΙΚΟΔΗΜΟΣ ΕΠΟΙΕΣΕΝ (Nikodemos made it), the first recorded inscription of the potter Nikodemos. In front of Athena is the standard inscription found on many Panathenaic amphorae: ΤΟΝ ΑΘΕΝΕΘΕΝ ΑΘΛΟΝ ([Prize] of the Athenian Games). Added white is preserved on the exposed flesh of the goddess, and dilute glaze is used to indicate her hair, jewelry, and sandal straps. Added white was also used to articulate the lower edges of her garments, but only traces remain.

The reverse side of the vase depicts the athletic event for which the prize was awarded. Here a figure of Nike places the victor's fillet on the head of the nude youth standing to her right. The youth is draped with another fillet of victory over his left forearm, and he holds a bunch of leafy branches, perhaps of olive, in his right hand. A single leather boxer's thong hangs down to the ground from his left hand. To the left stands his defeated opponent, resting his left elbow on a small fluted column and folding a leather thong in his hands. The presence of these thongs suggests that the athletes were

either boxers or pankratiasts. At the right of the scene, extending his right hand toward the athletes, stands the bearded judge of the contest. Both sides of the vessel's neck are decorated with addorsed palmette friezes, below which are descending black tongues. The tongue pattern is somewhat obscured on the front of the vase, as Athena's elaborate crested helmet intrudes into this decorative space. The vase has been reconstructed from large fragments, and its lid is preserved.

PROVENANCE: New York art market.



8 (side b, detail)



9

GOLD

9. *Funerary Wreath*

Greek, late fourth century B.C.

Gold, with blue and green glass paste inlays and beads, H: 12 cm (4 ³/₄ in.);

W: 23 cm (9 ¹/₁₆ in.); D: 27 cm (10 ⁵/₈ in.)

93.AM.30

This funerary wreath is composed of a circlet of gold tubing hinged at the front by a Herakles knot. The ends of the circlet are fashioned to resemble cut twigs or small branches and are fastened by means of two sections of encircling wire. Inserted into the circlet are gold stems with lush arrays of gold leaves and several varieties of flowers, including myrtle.

The blossoms are made from thin sheet gold; many are constructed with several individual components. Some of the delicate petals are inlaid with green and blue glass paste; some of the stamens have small glass beads attached to their tips. The wreath is in good condition, with some losses of flowers and floral elements.

PROVENANCE: European art market.

Decorative Arts



10

CHINESE

10. *Garniture of Five Vases Consisting of Three Lidded Jars and Two Beakers*
Chinese, Kangxi (ca. 1662–1722)
Hard-paste porcelain with underglaze cobalt blue decoration
Vase .1 (lidded jar): 24.4 x 19.9 cm (9⁵/₈ x 7¹³/₁₆ in.); Vase .2 (beaker): 27.7 x 12.1 cm (10⁷/₈ x 4³/₄ in.); Vase .3 (lidded jar): 24.1 x 19.4 cm (9¹/₂ x 7⁵/₈ in.); Vase .4 (beaker): 26 x 12.7 cm (10¹/₄ x 5 in.); Vase .5 (beaker): 24.1 x 19.4 cm (9¹/₂ x 7⁵/₈ in.). Each vase is painted beneath with a cobalt blue mark of the earlier Ming reign of Chenghua (1465–1487).
93.DE.36.1–.5

Each molded vase has ribbed sides and flat reserves painted with narrative scenes that were probably borrowed from illustrations in contemporary literature. It was common for Kangxi craftsmen to mark their wares with the characters of the Ming reign in order to communicate respect for the porcelain made by their ancestors.

Wares of this shape and decoration were made for both the Chinese domestic market and European foreign markets. In China the jars were often filled with tea leaves and given as New Year's presents, while in Northern Europe they ornamented interiors in groups, sometimes filling rooms known as *Porzellan-kammern*.
PROVENANCE: [Oriental Art Gallery, London].



11 (one of a pair)

FRENCH

11. *Pair of Lidded Vases*
French (Paris), ca. 1700
Alabaster and gilt bronze
Vase .1: 41.3 x 35.6 x 24.2 cm (1 ft. 4¹/₈ in. x 1 ft. 2 in. x 9¹/₂ in.); Vase .2: 40.6 x 35.3 x 24.4 cm (1 ft. 4 in. x 1 ft. 1⁷/₈ in. x 9⁵/₈ in.)
93.DJ.43.1–.2

While the name of the *marbrier* who carved these vases is not known, the only place in France where objects such as this were made at the end of the seventeenth century was the *Manufacture royale des meubles de la Couronne* (also known as the Gobelins), established in Paris in 1663. Objects carved from hardstone formed a significant part of the French royal collections, and this pair of vases is consistent in size with alabaster vases listed in contemporary inventories. One such vase, *un grand vase d'albâtre*, is listed in the inventory of Louis XIV as measuring 18 *pouces* high (approximately 1 ft. 7 in.).

PROVENANCE: (Sale, Christie's, New York, November 24, 1987, lot 39); [Dalva Brothers, New York].



12

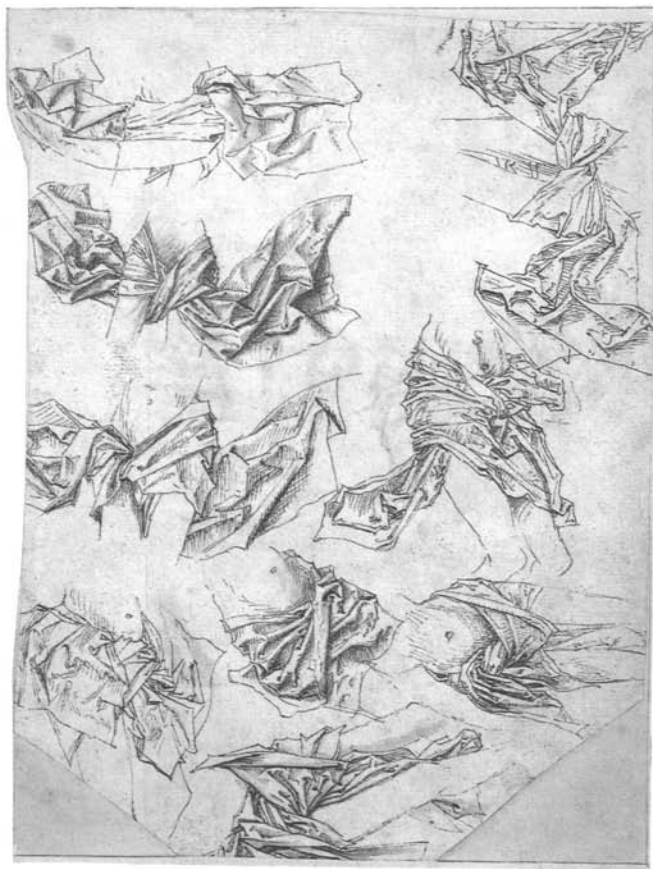
12. *Pair of Firedogs*
 French (Paris), 1690–1715
 Gilt bronze
 Firedog .1: 48.9 x 22.8 x 15.9 cm
 (1 ft. 7¹/₄ in. x 9 in. x 6¹/₄ in.);
 Firedog .2: 47.3 x 26.1 x 16.7
 (1 ft. 6⁵/₈ in. x 10¹/₄ in. x 6⁹/₁₆ in.)
 93.DF.49.1–.2

These small firedogs support four children, each of which is posed with attributes that represent one of the four elements: a sun for fire, a cornucopia and globe for earth, an overturned vase for water, and a chameleon for air. The last, thought by the ancients to have lived solely on air, is mentioned in eighteenth-century iconologies as a symbol for this element, but it is rarely, if ever, found used in this context in the plastic arts.

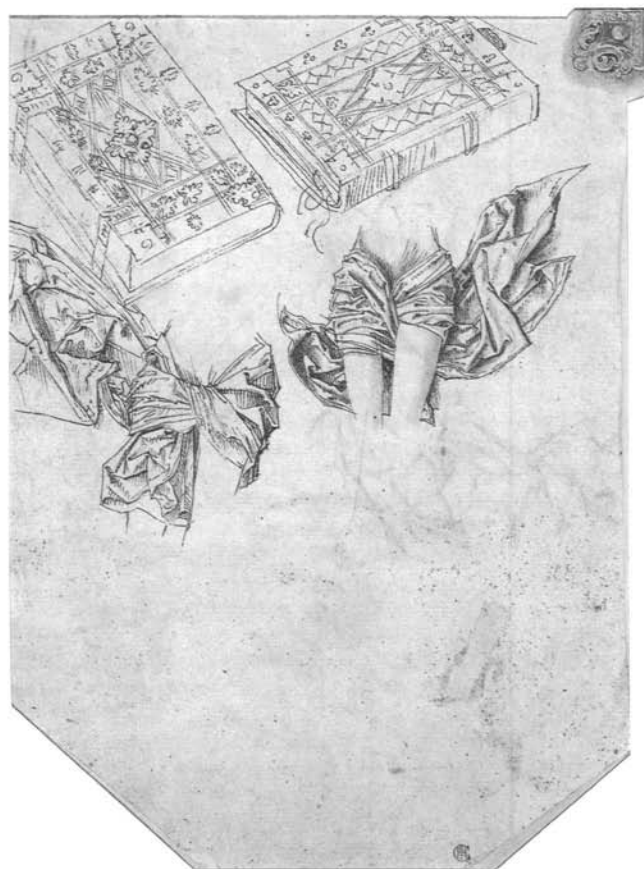
These firedogs, with the central theme of Jupiter and Juno (an eagle and a peacock), must have been designed for a patron of recondite taste.

PROVENANCE: [Bernard Baruch Steinitz, Paris].

Drawings



13 (recto)



13 (verso)

13. MASTER OF THE COBURG ROUNDELS
 German, active ca. 1470–ca. 1497
Studies of Christ's Loincloth (recto);
*Studies of Book Bindings and of Christ's
 Loincloth* (verso), ca. 1490
 Brown and black ink and brown
 and gray wash (recto); brown and
 black ink, brown and gray wash,
 and white heightening (verso),
 28 x 20.6 cm (11 x 8 1/8 in.). Collec-
 tion mark of Sir Thomas Lawrence
 (L. 2445) at the lower left margin;
 (verso): collection mark of H. E. Ten
 Cate (L. Suppl. 533b) at the lower
 right margin and inscribed 3 (?)88
 in graphite.

93.GA.10

The 150 surviving drawings by this artist, who was active in Strasbourg, make up the most extensive drawn oeuvre of any Northern European artist prior to Dürer. Many of his drawings show drapery studies, earning him the alternate title "the Master of the Drapery Studies." These sheets conform to the medieval practice of producing drawings as pattern books, providing the Master with a stock repository of models. This drawing is most closely related to a sheet of drapery studies that was also once in the Rodriguez collection. Both have been cut down, and it is possible that they originally formed a single sheet.

PROVENANCE: Sir Thomas Lawrence, London; Eugène Rodriguez, Paris (sale, Frederik Muller, Amsterdam, July 12, 1921, lot 92); H. E. Ten Cate, Almelo, the Netherlands; Anton Schmit, Vienna; German art market.

BIBLIOGRAPHY: E. Buchner, "Studien zur mittelhochdeutschen Malerei und Graphik der Spätgotik und Renaissance III. Der Meister der Coburger Rundblätter," *Münchener Jahrbuch der bildenden Kunst*, n.s. 4, 3 (Munich, 1927), pp. 292–95, no. 5; F. Winkler, "Skizzenbücher eines unbekannten rheinischen Meisters um 1500," *Wallraf-Richartz-Jahrbuch*, n.s. 1 (Cologne, 1930), p. 152; C. Andersson, "Excursus: The Master of the Coburg Roundels," in C. Andersson and C. Talbot, *From a Mighty Fortress: Prints, Drawings, and Books in the Age of Luther 1483–1546*, exh. cat. (Detroit Institute of Arts, 1983), pp. 392–93, figs. 27–28.

14. MICHELANGELO BUONARROTI
 Italian, 1475–1564
The Holy Family with the Infant Saint John the Baptist (recto); *Putti* (verso),
 ca. 1530
 Black and red chalk with pen
 and brown ink over stylus (recto);
 black and brown ink (verso),
 28 x 39.4 cm (11 x 15 1/2 in.).
 Inscribed (verso): *Tempo verra ancor.*
 93.GB.51

In this impressive sheet Michelangelo devised an interlocking figural grouping in which the kneeling Virgin looks down at the Baptist, who leans forward toward the Christ child, while the latter dynamically twists back toward the Virgin. Michelangelo used a complicated technique of black and red chalk to model the figures with great solidity and then accented them in pen and brown ink and oiled black chalk. This elaborate and complex combination media is found in two other drawings in the Casa Buonarroti, Florence. In terms of style, it is closest to *The Virgin and Child* (Windsor Castle) and *The Holy Family* (British Museum). The purpose of the drawing remains unknown, although the central group's similarity to a number of related drawings suggests that it might have been made as a study for a sculpture.

PROVENANCE: Leonardo Buonarroti (Michelangelo's nephew), Florence; by descent to Filippo Buonarroti, Florence; Jean-Baptiste Wicar; Samuel Woodburn, London; Sir Thomas Lawrence, London; Eustace Robb, England; James Johnston, England; (sale, Christie's, London, July 6, 1993, lot 120).

EXHIBITIONS: London, Messrs. Woodburn Gallery, *The Lawrence Gallery, Tenth Exhibition: A Catalogue of One Hundred Original Drawings by Michel Angelo, Collected by Sir Thomas Lawrence*, 1836, no. 11.

BIBLIOGRAPHY: M. Hirst, "Review of Charles de Tolnay's *Corpus dei Disegni di Michelangelo*," *Burlington Magazine* 125, no. 966 (September 1983), p. 556; M. Hirst, "A Further Addendum to the Michelangelo *Corpus*," *Burlington Magazine* 126, no. 971 (February 1984), p. 91.



14 (recto)



14 (verso)

Manuscripts



15

15. Historiated Initial *A* with *The Three Marys at the Tomb*
Cutting from an antiphonal
Illumination attributed to
Bartolomeo Rigossi da Gallarate
Lombardy, ca. 1465
Vellum, 15.1 x 14.6 cm (5¹⁵/₁₆ x
5³/₄ in.). Latin text in a Gothic book
hand, music in square notation on a
four-line staff. One historiated
initial.
Ms. 47; 93.MS.2

CONTENTS: The text on the verso is
“D[omi]ne i[n] vir . . . / a[ntiphona]
Alleluia.”

PROVENANCE: Jacques Lacan; [Les Enluminures,
Paris].

COMMENTARY: Several cuttings attributed to
Bartolomeo Rigossi (J. Paul Getty Museum,
Ms. 49; Wildenstein collection, Paris, N. 22;
Victoria and Albert Museum, London,
Ms. 984; Fitzwilliam Museum, Cambridge,
Ms. 6-1979; and sale, Sotheby's, London,
June 23, 1992, lot 19) share similar decora-
tive motifs, which might indicate that
they come from the same book or a related
group of books.

16. Book of Hours, Use of Rome
Illuminated by Georges Trubert
(active final third of the fifteenth
century), an associate of Trubert, and
the atelier of Jean Bourdichon
(ca. 1460–1521)
France, possibly Tours, ca. 1480–85
Vellum, iii + 198 + i leaves. Colla-
tion: i¹ ii² 1–2⁶ 3–6⁸ 7⁸(–4,–5) 8⁸ 9⁸(–5)
10⁸(–8) 11⁸(+1) 12–24⁸ 25⁸(–1,–8) 26⁸(–8)
iii¹. The gatherings are numbered
in pencil at the lower left corner
of the first leaf, 11.5 x 8.6 cm
(4¹/₂ x 3³/₈ in.). Text area: 5.4 x 3.7 cm
(2¹/₈ x 1⁷/₁₆ in.), one column, thirteen
lines. Latin, in *bâtarde* script. Eight
full-page miniatures, six half-page
miniatures, one full historiated
border, fifteen full decorated borders,
ten historiated initials, plus numer-
ous bar borders and decorated ini-
tials. Red velvet over pasteboard
binding.
Ms. 48; 93.ML.6

CONTENTS: Calendar with some feasts
celebrated in the Diocese of Toul in
Lorraine (fols. 1–12v); Gospel sequences
(fols. 13–19): *Saint John on Patmos* (fol. 13)
(fols. 19v–20v blank ruled); The Hours
of the Virgin, Use of Rome, mixed with



16 (fol. 21)



16 (fol. 34)



16 (fol. 13)



16 (fol. 159)

the Hours of the Cross and the Hours of the Holy Spirit and followed by seasonal texts for various hours (fols. 21–94): *The Annunciation* (fol. 21), *The Visitation* (fol. 34), *Pentecost* (fol. 48), *The Nativity* (fol. 49v), *The Annunciation to the Shepherds* (fol. 54v), *The Adoration of the Magi* (fol. 59), *The Flight into Egypt* (fol. 67), *The Coronation of the Virgin* (fol. 73v) (fols. 94v–97v blank ruled); Penitential Psalms (fols. 98–110): *David in Prayer* (fol. 98); litany with Saint Remi, Saint Fiacre, Saint Mansuetus of Toul, Saint Albinus, and Saint Radegundus of Poitiers (fols. 110–117v); Psalm 69, responsories, verses, and prayers (fols. 117v–121) (fol. 121v blank ruled); Office of the Dead (fols. 122–152): *Job on the Dung Heap* (fol. 122) (fols. 152v–153v blank ruled); *Obsecro te*, for a male suppliant (fols. 154–158v); *Madonna of the Burning Bush* (fol. 154); *O intemerata* (fols. 159–163v); *Portable Altarpiece with Weeping Madonna* (fol. 159); Suffrage of the Trinity (fols. 164–165); initial A with *The Trinity* (fol. 164); Suffrage of Saint Lazarus (fols. 165v–166); initial D with *The Raising of Lazarus* (fol. 165v) (fols. 166v–167v blank ruled); Commendation to the Virgin (fols. 168–169); Suffrage of Saint Nicholas (fols. 169–169v); initial O with

Saint Nicholas Blessing a Child (fol. 169); Suffrage of Saint John the Evangelist (fols. 170–170v); initial I with *Saint John the Evangelist* (fol. 170); Suffrage of Saint Catherine (fols. 170v–171); initial V with *Saint Catherine* (fol. 170v); Suffrage of Saint Appollonia (fols. 171v–172); initial V with *Saint Appollonia*; Suffrage of Saint Genevieve (fols. 172–172v); initial O with *Saint Genevieve* (fol. 172); Suffrage of Saint Avia (fols. 173–173v); initial R with *Saint Avia in Prison Receiving Communion from the Virgin* (fol. 173); Suffrage of Saint Sebastian, partly in rhyming couplets (fols. 173v–176); initial O with *Saint Sebastian* (fol. 173v); Suffrage of Saint Christopher (fols. 176v–178); initial S with *Saint Christopher* (fol. 176v) (fol. 178v blank ruled); Seven Joys of the Virgin (fols. 179–180v) (fols. 181–186v blank ruled); Hours of the Conception of the Virgin (fols. 187–190); *The Meeting of Joachim and Anna at the Golden Gate* (fol. 187); Marian antiphons (fols. 190v–191) (fol. 191v blank ruled); Various prayers (fols. 192–197v).

PROVENANCE: (Sale, Sotheby's, London, April 14, 1924, lot 166, to Quaritch); Sir Alfred Chester Beatty, Western Ms. 85 (sale, Sotheby's, London, June 24, 1969, lot 71); M. Brymer; (sale, Sotheby's, London, July 10, 1972, lot 48); Carlo de Poortere, Courtrai, Belgium [to Heribert Tenschert Antiquariat, Rotthalmünster, Germany].

BIBLIOGRAPHY: *Western Illuminated Manuscripts from the Library of Sir Chester Beatty*, exh. cat. (Trinity College, Dublin, 1955), no. 27; Nicole Reynaud, "Georges Trubert, enlumineur du Roi René et de René II de Lorraine," *Revue de l'art* 35 (1977), pp. 41–63; F. Avril and N. Reynaud, *Les Manuscrits à peintures en France, 1440–1520*, exh. cat. (Bibliothèque nationale, Paris, 1993), pp. 234, 373, 378.

17. Historiated Initial *N* with *The Resurrected Christ Appearing to the Marys*
Cutting from an antiphonal Illumination attributed to Bartolomeo Rigossi da Gallarate Lombardy, ca. 1465
Vellum, 15.1 x 14.6 cm (5¹⁵/₁₆ x 5³/₄ in.). Latin text in a Gothic book hand, music in square notation on a four-line staff. One historiated initial.
Ms. 49; 93.MS.8

CONTENTS: The text on the verso is: " . . . ia. V[ersus] (?) / . . . bor tibi i[m]po"

PROVENANCE: [James Tregaskis, Chicago]; C. L. Ricketts, Chicago, in 1922; [Bruce Ferrini, Akron]; private collection, Akron; [Bruce Ferrini, Akron].

COMMENTARY: Several cuttings attributed to Bartolomeo Rigossi (J. Paul Getty Museum, Ms. 47; Wildenstein collection, Paris, N. 22; Victoria and Albert Museum, London, Ms. 984; Fitzwilliam Museum, Cambridge, Ms. 6-1979; and sale, Sotheby's, London, June 23, 1992, lot 19) share similar decora-

tive motifs, which might indicate that they come from the same book or a related group of books.

BIBLIOGRAPHY: Seymour de Ricci, *Census of Medieval and Renaissance Manuscripts in the United States and Canada*, 3 vols. (New York, 1935), vol. 1, p. 631, under "The Library of Coella Lindsay Ricketts, Chicago," no. 91.

18. Calendar *Bas-de-Page* Scenes: *Gathering Twigs and Villagers on Their Way to Church*
Cutting from a book of hours Illuminated by Simon Bening (1483/88–1564)
Flanders; probably Bruges, ca. 1540–50
Vellum, 5.6 x 9.6 cm (2³/₁₆ x 3³/₄ in.). Two historiated *bas-de-page* miniatures.
Ms. 50; 93.MS.19

PROVENANCE: Possibly private collection, Belgium, ca. 1900; (sale, Phillips, Old Master Paintings, London, December 7, 1992, lot 9, to Sam Fogg).



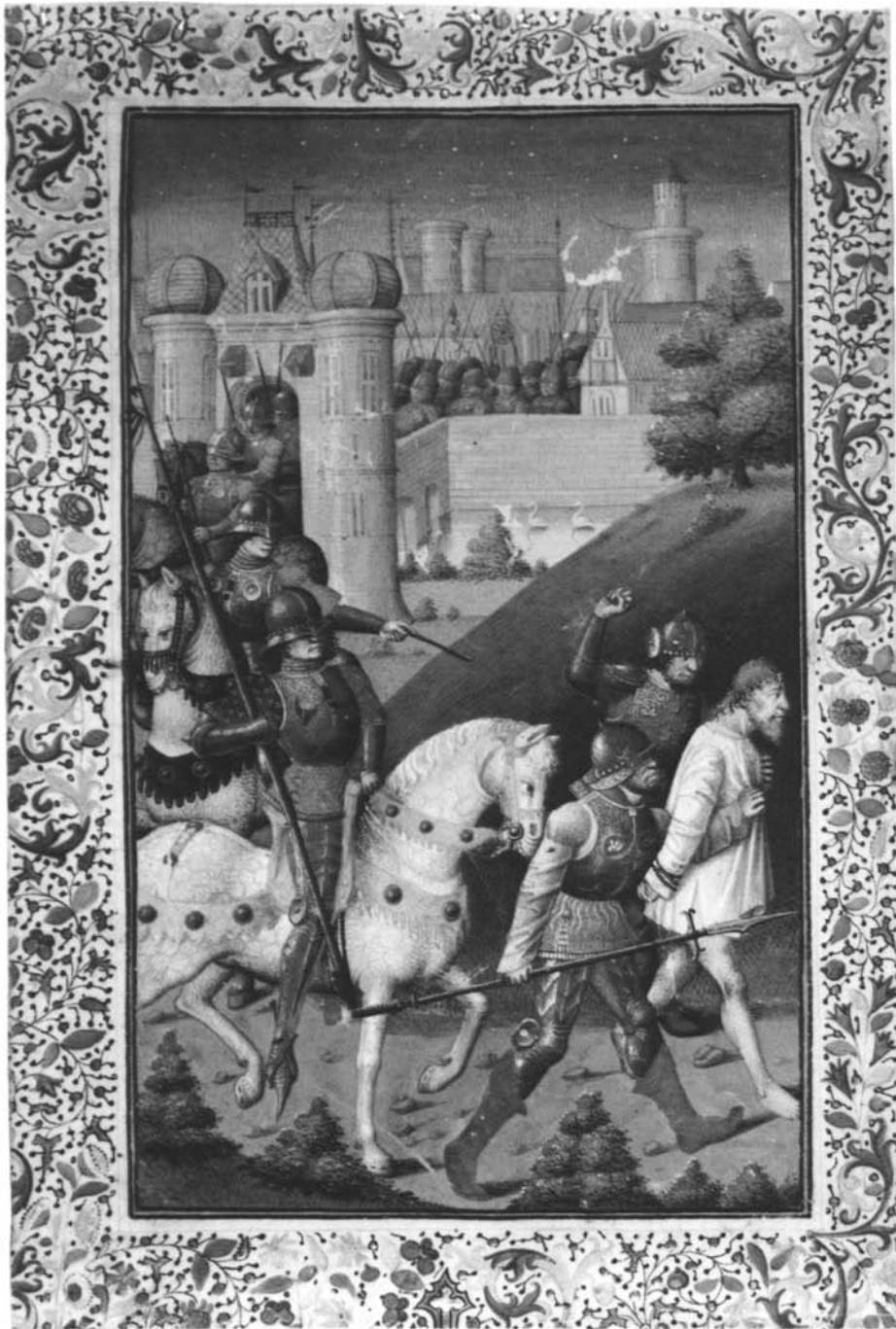
17



18 (recto)



18 (verso)



20. *The Crucifixion*

Nuremberg, ca. 1515–25
Vellum, 38.8 x 24.3 cm
(15⁵/₁₆ x 9⁹/₁₆ in.). One full-page
miniature.
Ms. 52; 93.MS.37

PROVENANCE: Barbara Mortimer, Litchfield,
Connecticut (sale, Christie's, London, July 6,
1993, lot 171).

21. *Historiated Initial I with Saint Blaise*
Cutting from an antiphonal
Illuminated by Lippo Vanni
Siena, third quarter of the fourteenth
century

Vellum, 30.2 x 11.5 cm (11⁷/₈ x
4¹/₂ in.). Latin text in a Gothic book
hand, music in square notation on a
four-line staff. One historiated
initial.

Ms. 53; 93.MS.38

CONTENTS: The text on the verso is from
Iste sanctus pro lege, the first responsory at
Matins for the feast of Saint Blaise.

PROVENANCE: Probably James Dennistoun, in
an album he assembled in Italy that passed to
his granddaughter, Mrs. Hensley Henson;
Sir Kenneth Clark, Kent (his sale, Sotheby's,
London, July 3, 1984, part of lot 87, to Mat-
thiesen Gallery); Ian Woodner, Washington,
D. C. (sale, Christie's, New York, June 9, 1993,
lot 3).

COMMENTARY: Three other cuttings in the
Dennistoun album (private collection, Japan;
Sam Fogg, London; formerly Matthiesen Gal-
lery, London) may be from the same book.

22. *Historiated Initial S with A Male*
Saint

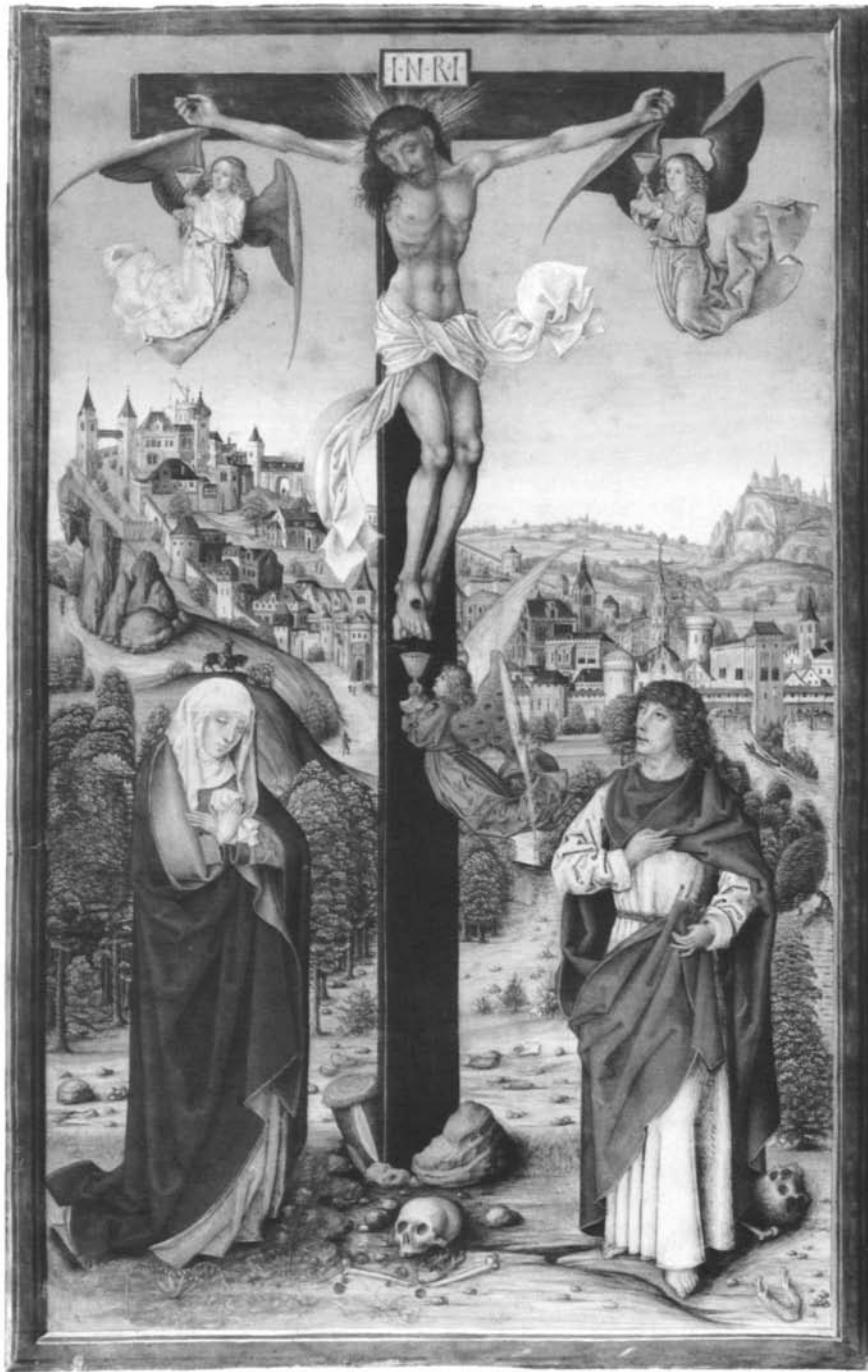
Italy, fourteenth century
Vellum, 3.1 x 3 cm (1¹/₄ x 1³/₁₆ in.).
One historiated initial.
Ms. 54; 93.MS.52

PROVENANCE: Gift of Guy Ladrière, Paris.

19. *Leaf with Soldiers Leading a Prisoner*
from a Walled City

Illumination attributed to Maître
François
Paris, ca. 1460–70
Vellum, 18 x 12 cm (7¹/₈ x 4³/₄ in.).
One full-page miniature, one deco-
rated border.
Ms. 51; 93.MS.31

PROVENANCE: Private collection, Lyon;
[Guy Ladrière, Paris].



20



21



22

Paintings



23 (preconservation photo)

23. **BERNARDO DADDI**
 Italian, active ca. 1312–1350
Virgin and Child with Saints Thomas Aquinas and Paul, ca. 1330
 Tempera and gold on panel, central panel: 120.7 x 55.9 cm (47½ x 22 in.); left panel: 105.5 x 28 cm (41½ x 11 in.); right panel: 105.5 x 27.6 cm (41½ x 10⅞ in.)
 93.PB.16

This hitherto unpublished triptych was recorded in a contemporary copy, which was reconstructed and associated with a follower of Bernardo Daddi by Richard Offner (see R. Offner, *A Critical and Historical Corpus of Florentine Painting* [New York, 1958], sect. 3, vol. 8, pp. 99–100, pl. 25). Offner named this work the Rome-Bern Tabernacle because the central panel survives in the Pinacoteca Vaticana, Rome, no. 90 (Offner, sect. 3, vol. 4, p. 54, pl. 23), while the wings are in the Kunstmuseum, Bern, no. 880 (Offner, sect. 3, vol. 8, pp. 102–3, pl. 25a).

The Rome-Bern Tabernacle may be the version of the triptych recorded in the Rinuccini collection, Florence, in 1845, and subsequently sold on May 1, 1852, in Florence, attributed to Taddeo Gaddi. The Getty Museum triptych might also be identified with this work.

Another painting associated with Daddi's workshop (Museo dell'Opera del Duomo, Florence, no. 89) was evidently derived from the central panel of the Getty triptych (see Offner, sect. 3, vol. 4, pp. 50–51, pl. 22). It is dated 1334, which indicates that the Museum's painting should be dated a few years earlier.

The figure of the Christ child was added, probably in the sixteenth century. Cleaning tests made some time ago, as well as recent X-radiographs, show no trace of an image beneath the Christ child, even though one would expect to find a donor figure as the object of the Virgin's gesture, as in the painting in the Museo dell'Opera del Duomo. Unfortunately, the Vatican copy does not illuminate this matter, as the panel has been reduced. The lack of an image beneath the added Christ child raises the possibility that the painting was never finished, perhaps because of the death of the patron. Another suggestion, from Eve Borsook, is that it might have been made to be placed in relation to a tomb and that the Christ child was added only after it was removed from this context.

The Virgin reads the Magnificat (Luke 1:46–48). Saint Thomas Aquinas displays the text of Ecclesiastes 12:9–10.

PROVENANCE: (?) Rinuccini collection, Florence (sale, Florence, May 1, 1852); private collection, Lugano; [Marco Grassi, Inc., New York].



24

24. PETER PAUL RUBENS
Flemish, 1577–1640
The Entombment, ca. 1616–17
Oil on canvas, 131 x 130.2 cm
(51 ⁵/₈ x 51 ¹/₄ in.)
93.PA.9

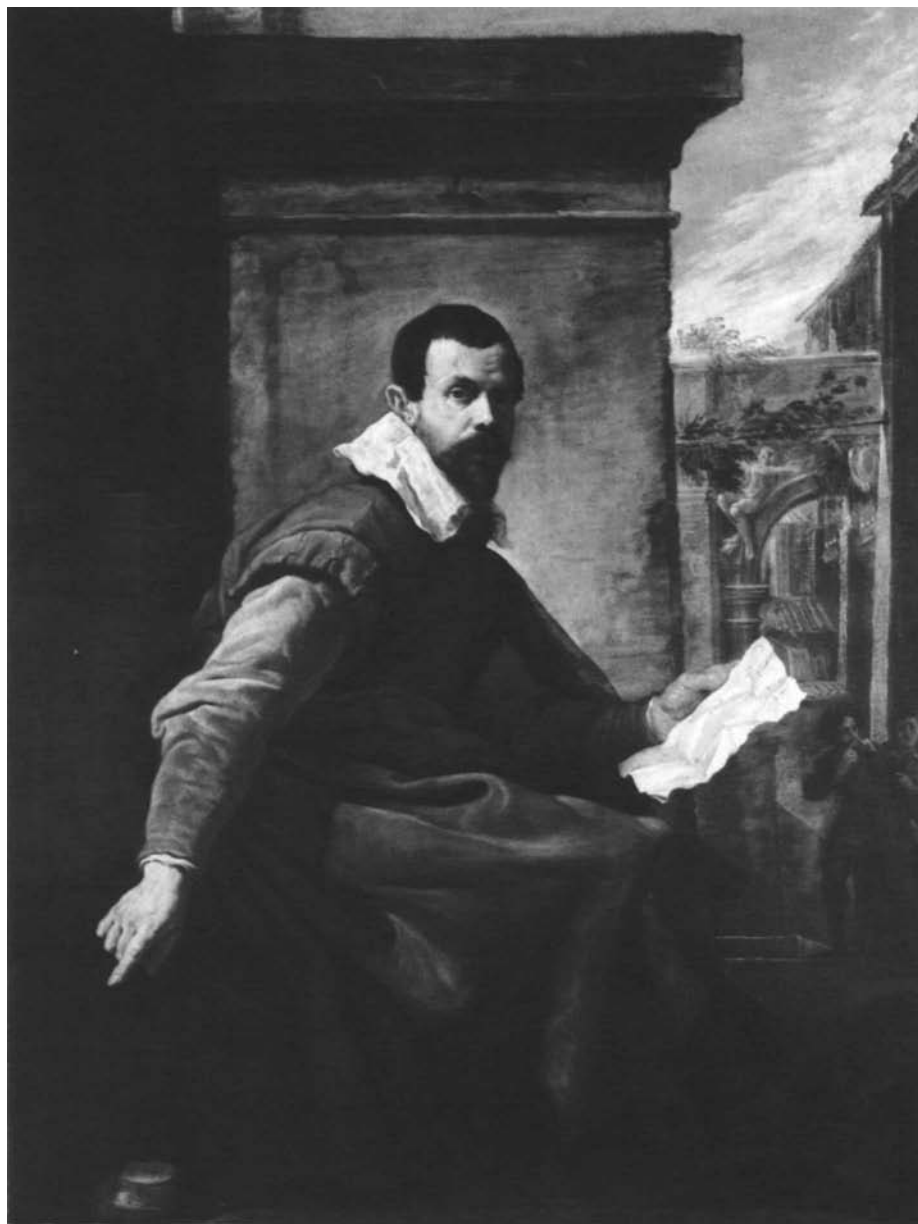
Beginning with *The Descent from the Cross* (Antwerp, Cathedral) of 1611–14, the themes of the Deposition, the Lamentation, and the Entombment were comprehensively explored by Rubens in commissions for large altarpieces and in devotional works for private patrons during the mid-1610s. The composition of the Museum's painting was seemingly elaborated in response to *The Entombment* (Cambrai, Saint-Géry) of 1615–16. The Virgin, John, and Mary Magdalene in this work are virtually repeated in the

Getty painting. However, the figure of Christ is more closely related to its counterpart in *The Deposition* (Lille, Musée des Beaux-Arts) of around 1617. The disposition of Christ's body—particularly the dangling arm—pays homage to Caravaggio's *Entombment* (Rome, Pinacoteca Vaticana), which Rubens copied (Ottawa, National Gallery of Canada).

While the large altarpieces in Cambrai and Lille are narrative, this devotional painting reduces the number of figures and introduces a relief-like composition to focus on the principal subject of Christ's body. It is placed on a tomb slab, alluding to the mensa of an altar. The wheat alludes to the mystery of Transubstantiation, when the bread of the Eucharist becomes Christ's sacrificial body. The motif is also found in *The Entombment*, commonly called *Christ à la Paille* (Antwerp, Koninklijk Museum voor Schone Kunsten), of 1617–18.

PROVENANCE: [Artaria and Co., Vienna]; Count Paul Demidoff, San Donato, Florence (sale, Paris, April 18, 1868, lot 13); sold to Madame Blanche Cachin; the marquise Landolfo Carcano (sale, Paris, May 30–June 1, 1912, lot 172); Charles Léon Cardon (sale, Fiévez, Brussels, June 27, 1921, lot 96); (sale, Christie's, London, December 11, 1992, lot 61); [bought by Otto Naumann, Ltd., New York, agent for Alfred Bader].

BIBLIOGRAPHY: M. Rooses, *L'Oeuvre de P. P. Rubens*, vol. 2 (Antwerp, 1888), p. 134.



25

25. DOMENICO FETTI
Italian, ca. 1589–1623
Portrait of a Man with a Sheet of Music,
ca. 1620
Oil on canvas, 173 x 130 cm
(68 1/8 x 51 1/8 in.)
93.PA.17

In this unusual portrait the likeness is inserted into narrative action. This is appropriate, because while the identity of the sitter is not known, he must be a singer or an actor; he holds a sheet of music and seems to sing directly to the viewer as he gestures downward. This is

corroborated in the background, where a man signals for his companion to keep quiet so as not to interrupt the performance or rehearsal of the protagonist.

A copy of the painting by François Stiémart was recorded in the inventory of the collection of Louis Antoine Pardaillan de Gondrin, duc d'Antin, in Paris in 1715. The version in the collection of the Earl of Carlisle at Castle Howard was purchased in London before 1772.

PROVENANCE: (?) Carlo de Mari, Genoa; Ida Uzielli de Mari, Florence, in 1922; private collection, Lugano, before 1939; [M. Roy Fisher Fine Arts, Inc., New York].

BIBLIOGRAPHY: N. Tarchiani et al., *Mostra della pittura italiana del seicento e del settecento: Catalogo*, 1st ed. (Florence, 1922), no. 960 (as Bernardo Strozzi); 2nd ed. (Florence, 1922), p. 88, n. 413 (as Fetti, following the suggestion of Roberto Longhi); U. Ojetti et al., *La Pittura italiana del seicento e del settecento alla mostra di Palazzo Pitti* (Milan and Rome, 1924), fig. 128; P. Michelini, "Domenico Fetti a Venezia," *Arte veneta* (1955), p. 134; H. Potterton, *Venetian Seventeenth-Century Painting*, exh. cat. (National Gallery, London, 1979), p. 67, under no. 10; E. A. Safarik, *Fetti* (Milan, 1990), pp. 296–97.



26

26. GUIDO RENI
Italian, 1575–1642
Joseph and Potiphar's Wife, ca. 1630
Oil on canvas, 129 x 170 cm
(50³/₄ x 66¹⁵/₁₆ in.)
93.PA.57

This popular subject was taken from Genesis 39:7–20. Reni created a larger treatment of the same moment in the story, datable to around 1625–26, in which the full-length figures are disposed quite differently (collection of the Fitzwilliam Museum, Cambridge, but displayed at Holkham Hall, Norfolk; see D. S. Pepper, *Guido Reni* [Oxford, 1984], pp. 253–54, no. 105, pl. 133). A variant of this painting by Simone Cantarini, sometimes confused with the Getty version, is in the Gemäldegalerie Alte Meister, Dresden.

The Getty painting was drawn by Sir Robert Strange before 1769 while in the collection of the duke of Baranello, Naples. A copy of the painting by Gian Giacomo Sementi is jointly owned by the Matthiesen Gallery, London, and the Newhouse Gallery, New York (see *Paintings from Emilia, 1500–1700*, exh. cat. [Newhouse Galleries, New York, 1987], pp. 96–98, 145, pl. 30, and M. Pirondini and E. Negro, eds., *La Scuola di Guido Reni* [Modena, 1992], pp. 329, 338, pl. 323).

Sementi also produced two nearly identical versions of the *Allegory of Drawing and Painting* (Bologna, Cassa di Risparmio and Bologna, Pinacoteca Nazionale), in which the figures from Reni's painting are seen embracing (see *La Scuola di Guido Reni*, p. 20, fig. 3, for the version in the Cassa di Risparmio and *Paintings from Emilia, 1500–1700*, p. 97,

fig. 1, for the version in the Pinacoteca Nazionale).

PROVENANCE: Lorenzo Pasinelli, Bologna; Senator Ghisilieri, Bologna; Tommaso Cardinal Ruffo, Bologna, Ferrara, and Rome by 1734; duca di Baranello collection, Naples (probably by inheritance from the Ruffo collection) by 1762; private collection, Lugano; [Compagnie des Beaux Arts Ltd., Lugano].

BIBLIOGRAPHY: R. Strange, *A Descriptive Catalogue of a Collection of Pictures . . . with a Catalogue of Thirty-Two Drawings from Capital Paintings of Great Masters Collected and Drawn, During a Journey of Several Years in Italy*, by Robert Strange (London, 1769), p. 157; *The Works of Sir Robert Strange: A Collection of Historical Prints Engraved from Pictures . . .* (London, 1874), no. 25.



27

27. FRANCISCO JOSÉ DE GOYA Y LUCIENTES
Spanish, 1746–1828
Bullfight, Suerte de Varas, 1824
Oil on canvas, 52 x 62 cm
(20½ x 24¾ in.)
93.PA. I

Bullfight, Suerte de Varas represents Goya's final painted essay on the theme of the bullfight, a subject that he popularized and that recurs throughout his oeuvre. Although a lifelong aficionado, Goya's passion for the sport is here overlaid with horror at the abusive tactics that emerged during the period late in his life when bullfighting was considered to be in decline.

The composition is loosely based on no. 27 of Goya's *Tauromaquia* series of etchings (1816). The etching, based on a red chalk and red wash drawing in the Prado, Madrid, shows the celebrated picador Fernando del Toro on a blindfolded horse, drawing his pique on the halted bull.

PROVENANCE: Given as a gift by the artist to Joaquín María Ferrer in July 1824; by descent to the marqués de Baroja, Madrid, by 1900, and the marquesa de la Gándara, Switzerland, by 1970; (sale, Sotheby's, London, December 9, 1992, lot 84).

BIBLIOGRAPHY: X. de Salas, "A Group of Bullfighting Scenes by Goya," *Burlington Magazine* 106 (January 1964), pp. 37–38, figs. 30–31; P. Gassier and J. Wilson, *The Life and Complete Work of Francisco Goya* (New York, 1971), pp. 339 and 361, no. 1672; J. Gudiol, *Goya 1746–1828: Biography, Analytical Study, and Catalogue of His Paintings*, Kenneth Lyons, trans. (New York, 1971), vol. 1, p. 347, no. 734, fig. 1223; R. De Angelis, *L'Opera pittorica completa di Goya* (Milan, 1974), p. 135, no. 660; *Goya: Toros y toreros*, exh. cat. (Espace Van Gogh, Arles, March 3–June 5, 1990, p. 116, no. 48; *Goya: Truth and Fantasy, The Small Paintings*, exh. cat. (Museo del Prado, Madrid, November 15, 1993–February 15, 1994, and other institutions), pp. 330, 374, no. 112 (English ed.).



28

28. CASPAR DAVID FRIEDRICH
German, 1774–1840
A Walk at Dusk, ca. 1832–35
Oil on canvas, 33 x 43 cm
(13 x 17 in.)
93.PA.14

Among the last canvases completed by Friedrich before a debilitating stroke, *A Walk at Dusk* shows a single figure—perhaps the artist—contemplating a megalithic tomb with its implicit message of death as man's final end. As a counterbalance, a second reading of hope and redemption is conveyed by the waxing moon, for Friedrich a symbol of divine light and Christ's promise of rebirth.

The central motif of the megalithic tomb corresponds closely to a drawing (now in the Wallraf-Richartz-Museum, Cologne) Friedrich made in 1802 near Gützkow on the island of Rügen in the Baltic Sea. He seems to have used the same study in an earlier painting, *Megalithic Tomb in the Snow* (Gemäldegalerie Alte Meister, Dresden). A study for the bowed-head figure appears on a sheet of figure studies in the Kupferstichkabinett, Dresden.

PROVENANCE: The theologian Crusius, Dresden; Dr. H. Voith, Heidenheim (probably by descent from Crusius); private collection (listed by Christie's as "property of a lady, descendant of Dr. H. Voith, Heidenheim"); (sale, Christie's, London, May 20, 1993, lot 352).

BIBLIOGRAPHY: M. Prause, "'Spaziergang in der Abenddämmerung' ein neues Bild von Caspar David Friedrich," in *Zeitschrift des Deutschen Vereins für Kunstwissenschaft*, vol. 21 (Berlin, 1967), pp. 59–66; W. Sumowski, *Caspar David Friedrich—Studien* (Wiesbaden, 1970), pp. 131, 155, 187, and 218; H. Börsch-Supan, *Caspar David Friedrich* (Munich, 1973), p. 435, no. 407; H. Börsch-Supan, *L'Opera completa di Friedrich* (Milan, 1976), p. 108, no. 209.



29

29. JOSEPH MALLORD WILLIAM TURNER
English, 1775–1851
*Van Tromp, going about to please his
Masters, Ships a Sea, getting a Good
Wetting, 1844*
Oil on canvas, 91.4 x 121.9 cm
(36 x 48 in.)
93.PA.32

This *Van Tromp* is the last in a series of four canvases depicting what seems to be an amalgam of two men, Admiral Maarten Harpertszoon Tromp (1598–1653) and his son Cornelis (1629–1691)—the “Van” being an erroneous addition that gained currency in eighteenth-century England. Both earned renown from their successful encounters against British and Spanish fleets during a period when Dutch seafaring power was on the rise. In its churning sea, dramatic clouds, and

focus on the heroic feats of a single protagonist, *Van Tromp* vividly expresses the sublime power of nature as seen by a Romantic painter through the lens of the Dutch seascape tradition.

Turner had treated the subject of Van Tromp on three previous occasions: *Admiral Van Tromp's Barge at the Entrance of the Texel* (Sir John Soane's Museum, London); *Van Tromp's Shallop, at the Entrance of the Scheldt* (Wadsworth Atheneum, Hartford); and *Van Tromp returning after the Battle off the Dogger Bank* (Tate Gallery, London).

PROVENANCE: Probably the *Van Tromp* picture recorded in Joseph Gillot's account book as being bought by Charles Birch from George Pennell for £400 on March 12, 1845; by 1850 in the collection of John Miller, Liverpool; (sale, Christie's, London, May 22, 1858, lot 248, bought in for £567 5s under the name Gambart); bought from Miller by Agnew's, January 21, 1867; sold to Henry Woods, M. P. of

Warnford Park, March 2, 1867; (sale, Christie's, London, May 5, 1883, lot 147, wrongly titled as *Van Tromp's Shallop, at the Entrance to the Scheldt*), bought by Martin, a *nom de vente* for Thomas Holloway, for £3,675; Thomas Holloway, London; Royal Holloway College (bequeathed with the rest of Holloway's collection at his death in 1883).

BIBLIOGRAPHY: C. C. Cunningham, “Turner's Van Tromp Paintings,” *Art Quarterly* 15 (Winter 1952), pp. 322–29; A. G. H. Bachrach, *Turner and Rotterdam, 1817, 1825, 1841* (London, 1974), p. 20; A. Wilton, *J. M. W. Turner: His Art and Life* (New York, 1979), pp. 217–18, 288, no. P410; J. Chapel, *Victorian Taste: The Complete Catalogue of Paintings at the Royal Holloway College* (London, 1982), pp. 138–40, no. 76, pl. 26; M. Butlin and E. Joll, *The Paintings of J. M. W. Turner*, 2 vols. (rev. ed., London and New Haven, 1984, first published 1977), pp. 257–58, no. 410, pl. 415; J. Chapel, “The Turner Collector: Joseph Gillot, 1799–1872,” *Turner Studies* (Winter 1986), p. 46, fig. 3.

Photographs

SELECTED ACQUISITIONS



30

FÉLIX TEYNARD

Félix Teynard, an engineer by training, is known for having made the most complete photographic record to date of the Nile River valley, from Cairo to the second Cataract in Nubia. On his remarkable journey in 1851–52 he made 160 salted paper prints that convincingly evoke the timeless experience of the monumental desert architecture and the vast, open landscape. In the magnificent plates that make up *Égypte et Nubie*, printed by the H. de Fonteny firm in Paris, Teynard transported his audience of armchair travelers into the stark poetry of Egypt.

Teynard first sought instruction in photography in the late 1840s. Technical manuals by Gustave Le Gray and Louis Désiré Blanquart-Evrard were sold throughout France at this time, and Teynard may have learned directly from their writings. Le Gray's dry waxed paper process enabled travelers to prepare negatives in advance, and thus his manual was Teynard's most likely source for instruction.

30. FÉLIX TEYNARD
French, 1817–1892
Untitled Study of Teynard's House, 1851
Salt print (from a paper negative),
26.7 x 30.7 cm (10½ x 12¼ in.)
93.XM.44

This handsome salt print presents a landscape view made during the summer of 1851 (prior to Teynard's departure for Egypt in the fall) in the region of Grenoble, France. The photograph, showing Teynard's home, is the earliest known work by the artist. It is a unique example of his experimentation with the dry waxed paper negative process and the only known print by Teynard outside the body of work that constitutes *Égypte et Nubie*. It was originally part of the three albums referred to as the gray albums (for the color of the paper on which the photographs were mounted) that were disassembled and sold at auction by Christie's, London, over a period of years in the late 1970s. The Getty collection houses a number of works by many different makers from these albums, most notably those by Roger Fenton.

This print establishes Teynard as part of an international group of photographers who made significant advances in the art of photography in the mid-1850s. Teynard is a great French master of the calotype, and the addition of this photograph completes the Museum's now comprehensive holding of his photographs.

PROVENANCE: (Originally part of the three albums known as the gray albums that were broken up and sold at auction, Christie's, London, around 1979; Michael Mattis, New Mexico, 1993.)

31. CAMILLE SILVY
French, 1834–1910
Self-Portrait and Madame Camille Silvy, ca. 1863
Albumen print cartes-de-visite,
8.6 x 5.7 cm (3⅜ x 2¼ in.) and
8.8 x 6 cm (3½ x 2⅜ in.),
mounted on cards, each of which
measures 9.5 x 6.3 cm (3¾ x 2½ in.).
On the verso of each mount, the wet
stamp of the artist.
Gift in memory of Madame Camille
Silvy, née Alice Monnier, from the
Monnier family.
93.XD.29.1–2



31 (.1)



31 (.2)

Although Camille Silvy was a superb landscape photographer, his greatest commercial success came after he established a studio for the production of cartes-de-visite in London in 1859. To attract the aristocratic clientele who had started what became a craze for small-scale portraits, Silvy outfitted a series of rooms with a variety of painted backdrops and elegant furnishings with which a sitter could be posed. His well-finished and heavily gold-toned cartes were far superior to nearly all others and remain instantly recognizable because of their outstanding quality. He has posed his wife with a suavity borrowed from painting, particularly that of Ingres. In his relaxed self-portrait he has surrounded himself with the portfolios in which he displayed larger-scale works. Casual in effect, its composition was carefully considered to achieve balance and scale.

The Museum is grateful to the descendants of the family of Madame Silvy, who gave us these two pendent images to add to our collection of Silvy's cartes-de-visite.

PROVENANCE: By descent in the family of the artist.

32. ATTRIBUTED TO THOMAS EAKINS
American, 1844–1916
Eakins's Students at the Site for "The Swimming Hole," 1883
Albumen print, 8.8 x 11.4 cm
(3 ¹⁵/₃₂ x 4 ¹/₂ in.)
93.XM.22.1

In 1993 the Museum acquired a group of three photographs that had once belonged to the heirs of Charles Fromuth, a student and darkroom assistant of the painter-photographer Thomas Eakins. These photographs were made around 1882–83 during Eakins's tenure at the Pennsylvania Academy of the Fine Arts, where he was a painting teacher from 1876 until he was forced to resign in 1886. Once he began photographing in 1880, he used the camera (often with the assistance of his wife and students) to create visual aids for his paintings, selecting models from his family, close friends, and pupils. While working on a series of paintings entitled *Arcadia* around 1882–83, idealizing man's harmony with nature, he frequently had his models pose nude or dress in classical attire.

Two of the newly acquired photographs, studies of models in classical dress posed in a studio setting, were most likely made by one or more of Eakins's students at the Pennsylvania Academy. The third (illustrated here) has been attributed to Eakins himself. It is a study for his painting *The Swimming Hole*, now in the collection of the Amon Carter Museum, Fort Worth. Although Eakins is thought to appear in this photograph (the figure in the lower right corner reaching out of the water), he was evidently responsible for its composition and concept. This photograph is one of three known prints of this negative, each cropped differently. Additionally, prints from two other negatives made as studies for the painting are known to exist. One of these prints was acquired by the Getty Museum in 1984 as part of the Samuel Wagstaff collection (84.XM.811.1). Both this print and the newly acquired one portray what appear to be the same seven figures, although in various poses, and depict the same rock promontory from an almost identical vantage point.

PROVENANCE: From the artist to Charles H. Fromuth; Charles H. Fromuth heirs; David Sellin, New York; [Daniel Wolf, Inc., New York].

ALFRED STIEGLITZ

In 1993 the Department of Photographs was able to acquire a group of eighty works by Alfred Stieglitz from the Estate of Georgia O'Keeffe. This acquisition considerably strengthened the existing holdings of work by Stieglitz, which numbered eight autochromes, twenty gravures, and eighty-eight photographs.

As a young man, Stieglitz studied at the Technische Hochschule in Berlin. After learning about photography from a professor, he began to experiment extensively with the medium, a practice he continued throughout his life. As he applied himself to various styles of photography, he sorted out from them those elements that were meaningful to him, forging a unique personal style that established many of the grounding tenets of twentieth-century photography. His earliest work consists of genre scenes taken throughout his travels in Europe. After the turn of the century he worked in the Pictorialist style for some years, creating in New York many of the city views for which he is now best known. His exhibition and publication projects took him away from his camera for several years, but he was stimulated to return to it after meeting Georgia O'Keeffe (American,



1887–1986) when he exhibited her charcoal sketches in a group show at his gallery, “291,” in 1916. His later work tends to be organized in series, among them his serial portraits of O’Keeffe; his cloud series, the Equivalents; his views from the Shelton Hotel; and his studies of poplar trees at Lake George.

The highlight of this acquisition is a group of forty-six portraits of O’Keeffe, whom Stieglitz married in 1924. Many of these photographs are mounted in specially made enclosures that are inscribed to O’Keeffe by Stieglitz, and sixteen are thought to be unique prints not represented in any other collection. The Getty collection is particularly strong in portraits from 1918, when O’Keeffe moved back to New York and Stieglitz began photographing her ardently. The portraits range in date from 1917 to 1935, representing all but the last two years of the series. These include many formal portraits of O’Keeffe posed in a sculptural, monumental manner, as in the 1930 *Georgia O’Keeffe: A Portrait* (no. 55), where her hands are arranged on a large animal skull brought back from her travels in New Mexico. Complementing these are more casual, personal portraits of O’Keeffe, sometimes in her swimming costume, pictured with friends and family, or seen in her sun hat in a playful mood (no. 42).

The acquisition also enhances the Getty holdings of Equivalents. These cloud studies, which Stieglitz first called “songs of the sky,” represent his attempt to express the subtleties of music in a visual way (no. 50). This particular group embodies the artist’s later conception of the series, in which he viewed the clouds as abstract equivalents to thoughts, ideas, or emotions rather than interesting forms in themselves. Like abstract painting, which was believed to represent a higher level of expression than object-bound representational painting, Stieglitz’s Equivalents aspires to spiritual content.

Portraits of critic and connoisseur Leo Stein and the American painters Marsden Hartley, Arthur G. Dove, and Alfred Maurer join with the previously acquired portrait of Sherwood Anderson



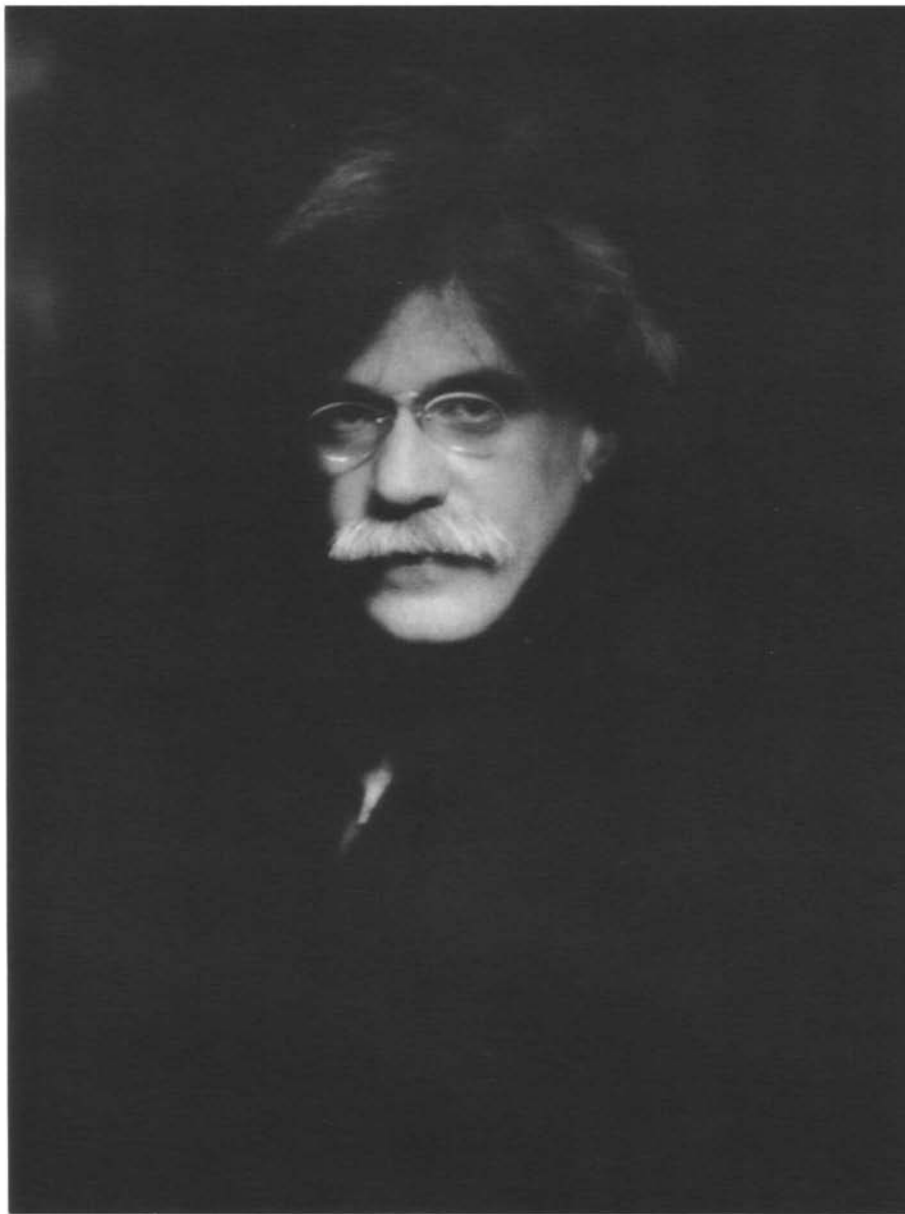
33

to represent Stieglitz’s practice of photographing friends and members of his cultural circle. A series of five photographs of Ellen Koeniger swimming at Lake George (no. 35) also increases the Getty Museum’s Stieglitz holdings in serial portraiture and portraits of women, both strong areas in the permanent collection of photographs.

An important addition to the collection is a pair of city views (nos. 52–53) taken from the Shelton Hotel, where Stieglitz and O’Keeffe lived from 1925 to 1936. In this series the vantage points are consistent, and the interest lies in the ever-changing face of New York and the varying times of day and year captured in the photographs. Another significant acquisition is the 1907 self-portrait (no. 34), an expressive image that is inscribed *For Georgia* and shows Stieglitz at the brink of his greatest influence on the history of American art. Several pictures fill underrepresented gaps in the Getty collection, such as one print each from his series on grasses and on poplar trees. Other significant works include *The Hand of Man* (no. 33), *Old New York* (93.XM.25.11), *Spiritual America* (no. 47), and a rare photograph of a 1916–17 sculpture by O’Keeffe (93.XM.25.51).

PROVENANCE: Georgia O’Keeffe, by gift of and descent from the artist; Estate of Georgia O’Keeffe; [Daniel Wolf, Inc., New York, 1992].

33. ALFRED STIEGLITZ
American, 1864–1946
The Hand of Man
Gelatin silver print of the 1920s–30s from a 1902 negative, 8.3 x 11.2 cm (3¹/₄ x 4⁷/₁₆ in.); mount, 32.2 x 25.4 cm (12⁵/₁₆ x 10 in.). Inscribed: 123A verso mount in pencil in the hand of Doris Bry and F8 verso print in pencil by the Estate of Georgia O’Keeffe.
93.XM.25.7



35



36

34. ALFRED STIEGLITZ

Self-Portrait

Gelatin silver print of the 1920s–30s from a 1907 negative, 24.7 x 18.4 cm (9²³/₃₂ x 7¹/₄ in.); mount, 24.7 x 18.4 cm (9²³/₃₂ x 7¹/₄ in.). Inscribed: *For Georgia* verso mount in pencil in the hand of Alfred Stieglitz and *F90* verso mount in pencil by the Estate of Georgia O'Keeffe. 93.XM.25.38

35. ALFRED STIEGLITZ

Ellen Koeniger, 1916

Gelatin silver print, 8.8 x 11.9 cm (3¹/₂ x 4¹¹/₁₆ in.); mount, 34.8 x 26.7 cm (13¹¹/₁₆ x 10¹/₂ in.). Inscribed: *234E* verso mount in pencil in the hand of Doris Bry and *F6* verso mount in pencil by the Estate of Georgia O'Keeffe. 93.XM.25.4

36. ALFRED STIEGLITZ

Georgia O'Keeffe: A Portrait, 1918

Palladium print, 24.8 x 20.2 cm (9³/₄ x 8 in.). Inscribed: Three horizontal pencil lines at middle left margin verso print and one line at lower right in the hand of Alfred Stieglitz; *F99* verso print in pencil by the Estate of Georgia O'Keeffe; *RA* verso print in pencil in an unknown hand. 93.XM.25.42

37. ALFRED STIEGLITZ

Georgia O'Keeffe: A Portrait, 1918
Palladium print, 25 x 20.3 cm
(9 7/8 x 8 in.); mount, 56.5 x 45
(22 3/16 x 18 1/4 in.). Inscribed: Pencil
lines verso print at edge; 1-OK 35A
verso print in pencil in the hand of
Doris Bry; *white*, *RA*, and *H* verso
print in pencil in an unknown hand.
93.XM.25.53



37



39



38

38. ALFRED STIEGLITZ

Georgia O'Keeffe: A Portrait
Gelatin silver print of 1920s–30s
from a 1918 negative, 11.8 x 9 cm
(4 1/2 x 3 1/2 in.). Probably a unique
print.
93.XM.25.23

39. ALFRED STIEGLITZ

Georgia O'Keeffe: A Portrait
Gelatin silver print of 1930–39 from
a 1918 negative, 8.8 x 11.5 cm (3 1/2 x 4
9/16 in.); mount, 31.7 x 25.2 cm
(12 1/2 x 9 29/32 in.). Inscribed: *OK 514*
A verso mount in pencil in the hand
of Doris Bry; *F9* verso mount in
pencil by the Estate of Georgia
O'Keeffe; *14* (encircled) verso print
in pencil in an unknown hand.
93.XM.25.8



40

40. ALFRED STIEGLITZ
Georgia O'Keeffe: A Portrait, 1918
 Palladium print, 24.9 x 20 cm
 (9¹³/₁₆ x 7⁷/₈ in.). Inscribed: 33 recto
 print in pencil in the lower left
 border and three pencil lines at
 right border in the hand of Alfred
 Stieglitz; title, date, medium, and
 inventory number *F119* in pencil
 on mat by the Estate of Georgia
 O'Keeffe; *Duplicates MMA*
L.49.56.29 in pencil on mat in the
 hand of Weston Naef; and *OK 12A*
 and *SL.1976.69.8* in pencil on the
 mat in an unknown hand.
 93.XM.25.47



41

41. ALFRED STIEGLITZ
Georgia O'Keeffe: A Portrait
 Gelatin silver print of the late 1920s
 or 1930s from a 1919 negative, 24.2 x
 19.5 cm (9¹⁷/₃₂ x 7¹¹/₁₆ in.). Inscribed:
F100 verso print in pencil by the
 Estate of Georgia O'Keeffe.
 93.XM.25.43



42

42. ALFRED STIEGLITZ
Georgia O'Keeffe: A Portrait
 Gelatin silver print of the 1920s from
 a 1919 negative, 11.8 x 9 cm (4⁵/₈ x
 3¹/₂ in.); mount, 34.5 x 27 cm (13⁹/₁₆ x
 10⁵/₈ in.). Inscribed: *OK 512C* verso
 mount in pencil in the hand of Doris
 Bry; title, date, and *F242* verso
 mount in pencil by the Estate of
 Georgia O'Keeffe.
 93.XM.25.78



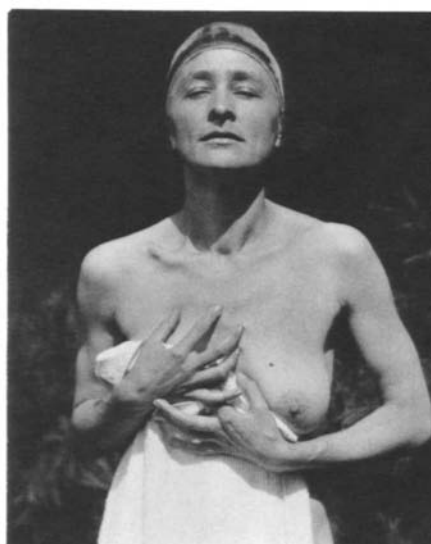
43

43. ALFRED STIEGLITZ
Georgia O'Keeffe: A Portrait, 1920
 Palladium print, 11.7 x 9.1 cm
 (4 ⁵/₈ x 3 ⁹/₁₆ in.); mount, 34.1 x 26.4 cm
 (13 ¹³/₃₂ x 10 ³/₈ in.). Inscribed: OK 513
 A verso mount in pencil in the hand
 of Doris Bry; F87 verso mount in
 pencil by the Estate of Georgia
 O'Keeffe.
 93.XM.25.35

44. ALFRED STIEGLITZ
Georgia O'Keeffe: A Portrait, 1920
 Palladium print, 25.3 x 20 cm
 (10 x 7 ⁷/₈ in.); mount, 51 x 38.1 cm
 (20 x 15 in.). Inscribed: 37 and lines
 recto print in margin in pencil in
 the hand of Alfred Stieglitz; print
 outlined in pencil recto mount;
 2-OK18C verso print in pencil in the
 hand of Doris Bry; OK-18-C verso
 mount in pencil in the hand of Doris
 Bry; title, date, medium, and inven-
 tory number F165 verso mount in
 pencil by the Estate of Georgia
 O'Keeffe; *Treated by Steichen* - 6/50
 recto mount in pencil in an
 unknown hand; P verso print in
 pencil in an unknown hand.
 93.XM.25.57



44



45

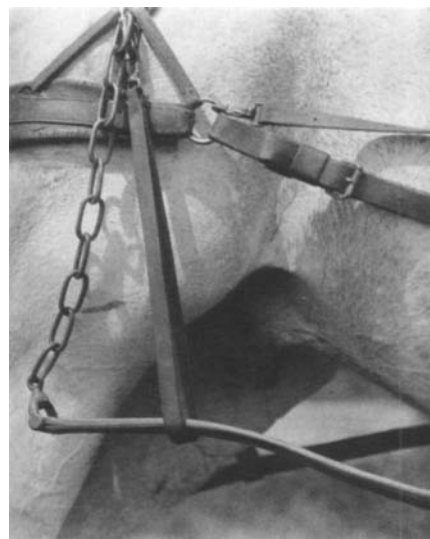
45. ALFRED STIEGLITZ
Georgia O'Keeffe: A Portrait, 1921
 Gelatin silver print, 10.3 x 8.1 cm
 (4 ¹/₁₆ x 3 ⁷/₃₂ in.); mount,
 34.3 x 27.1 cm (13 ¹/₂ x 10 ¹¹/₁₆ in.).
 Inscribed: F107 verso mount in
 pencil by the Estate of Georgia
 O'Keeffe. Probably a unique print.
 93.XM.25.44



Lake George
July 27-1922

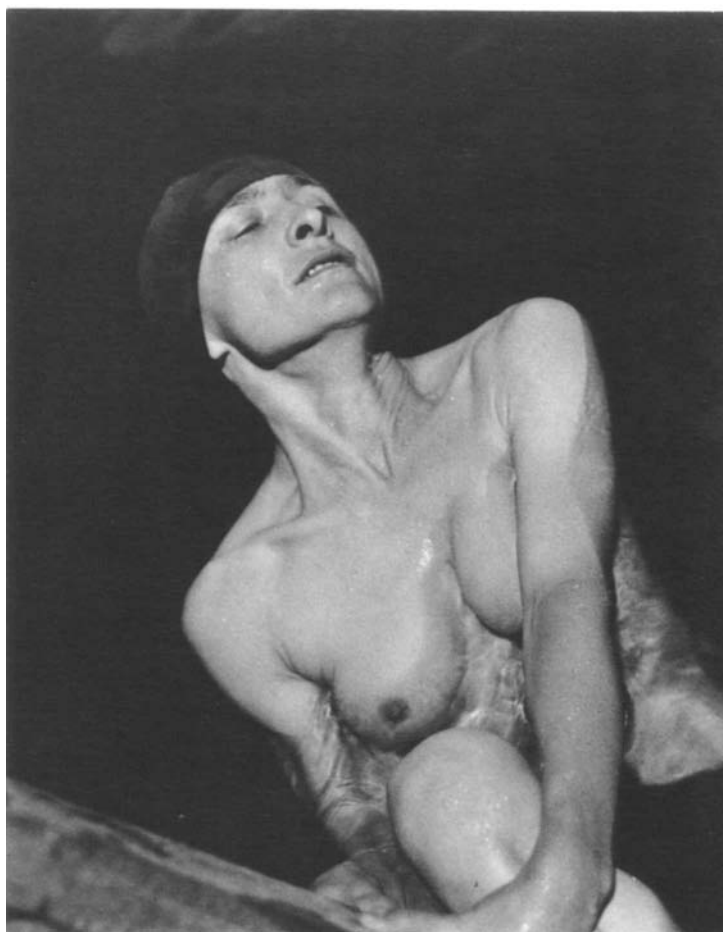
In Springtime some little girls
go crazy. — Like apple trees
sometimes do. — I know one
such little girl —
Guess who she is. —
A riddle for Georgia O'Keeffe
"291"

46. ALFRED STIEGLITZ
Apple Blossoms, 1922
Gelatin silver print, 9.3 x 11.1 cm
(3 ³/₄ x 4 ³/₈ in.); mounted on
folded writing paper, 21.4 x 13.9 cm
(8 ⁷/₁₆ x 5 ¹/₂ in.). Inscribed: *Lake
George/July 27-1922 (underlined) /In
Springtime some little girls/go crazy.—
Like apple trees/sometimes do.—I know
one/such little girl—/Guess who she
is.—/A riddle for Georgia O'Keeffe/
"291" and underlined in black ink
recto mount in the hand of Alfred
Stieglitz; F75 verso mount in pencil
by the Estate of Georgia O'Keeffe.
93.XM.25.30*



47

47. ALFRED STIEGLITZ
Spiritual America
Gelatin silver print of the 1920s-30s
from a 1923 negative, 11.4 x 9 cm
(4 ¹/₂ x 3 ¹/₂ in.); mount, 34.7 x 27.2 cm
(13 ²¹/₃₂ x 10 ²³/₃₂ in.). Inscribed: *155C*
verso mount in pencil in the hand of
Doris Bry and F18 verso mount in
pencil by the Estate of Georgia
O'Keeffe.
93.XM.25.12



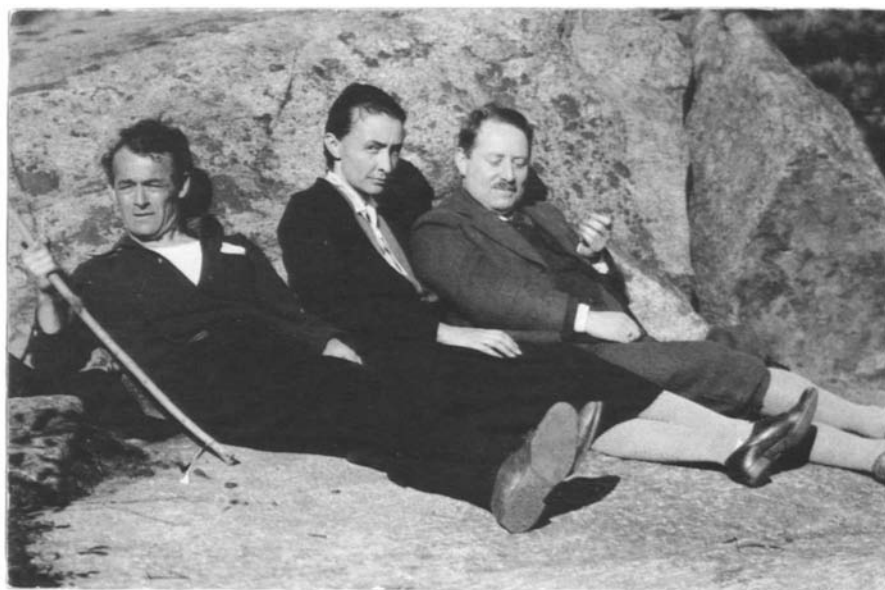
48. ALFRED STIEGLITZ
Georgia O'Keeffe: A Portrait, 1924
 Gelatin silver print, 9.1 x 11.8 cm
 (3 ⁵/₈ x 4 ⁵/₈ in.); mount, 34.9 x
 27.4 cm (13 ³/₄ x 10 ¹³/₁₆ in.). Inscribed:
 OK 518E verso mount in pencil in
 the hand of Doris Bry; title, date,
 and F224 verso mount in pencil by
 the Estate of Georgia O'Keeffe.
 93.XM.25.71

49. ALFRED STIEGLITZ
*Emil Zoler, Georgia O'Keeffe, Paul
 Rosenfeld*, 1920–25
 Gelatin silver print, 7.6 x 10.4 cm
 (3 x 4 ¹/₂ in.), adhered to a mount of
 the same dimensions. Inscribed: F80
 verso mount in pencil by the Estate
 of Georgia O'Keeffe and 2 (encircled)
 in an unknown hand. Probably a
 unique print.
 93.XM.25.33



50

50. ALFRED STIEGLITZ
Equivalent, Set E (?), 1929
 Gelatin silver print, 11.9 x 9.2 cm
 (4 ⁵/₈ x 3 ⁵/₈ in.); mount, 34.8 x
 27.5 cm (13 ¹¹/₁₆ x 10 ¹³/₁₆ in.).
 Inscribed: S3, Set E, and X verso
 mount in pencil in the hand of
 Alfred Stieglitz; 232D (underlined)
 verso mount in pencil in the hand of
 Doris Bry and F20 verso mount in
 pencil by the Estate of Georgia
 O'Keeffe.
 93.XM.25.13





51

51. ALFRED STIEGLITZ
Georgia O'Keeffe: A Portrait, 1929
 Gelatin silver print, 10.2 x 3.7 cm
 (4 x 1 1/2 in.), adhered to a mount of
 the same dimensions. Inscribed: *F57*
 verso mount in pencil by the Estate of
 Georgia O'Keeffe. Possibly a
 unique print.
 93.XM.25.21



52

52. ALFRED STIEGLITZ
From the Shelton, 1931-32
 Gelatin silver print, 24.1 x 19.1 cm
 (9 1/2 x 7 1/2 in.); mount,
 58.2 x 45.9 cm (22 7/8 x 18 1/16 in.).
 Inscribed: *2D* verso mount in pencil
 in the hand of Doris Bry; title, date,
 and *F190* recto mount in pencil by
 the Estate of Georgia O'Keeffe;
 2 (enclosed in box) verso mount
 in pencil in an unknown hand.
 93.XM.25.64



53

53. ALFRED STIEGLITZ
From the Shelton, 1933-35
 Gelatin silver print, 24.1 x 19.1 cm
 (9 1/2 x 7 1/2 in.); mount,
 50.8 x 38.8 cm (20 x 15 1/4 in.).
 Inscribed: *3C* verso mount in pencil
 in the hand of Doris Bry; title, date,
 medium, and *F216* verso mount in
 pencil by the Estate of Georgia
 O'Keeffe.
 93.XM.25.67



54

54. ALFRED STIEGLITZ
Georgia O'Keeffe: A Portrait, 1933
 Gelatin silver print, 24.3 x 19 cm
 (9⁹/₁₆ x 7¹/₂ in.). Inscribed: *F93* verso
 print in pencil by the Estate of
 Georgia O'Keeffe. Probably a
 unique print.
 93.XM.25.40

55. ALFRED STIEGLITZ
Georgia O'Keeffe: A Portrait, 1930
 Gelatin silver print, 19.3 x 24.2 cm
 (7¹⁹/₃₂ x 9¹/₂ in.); mount, 56.4 x 46 cm
 (22¹/₄ x 18¹/₈ in.). Inscribed: *OK-23C*
 verso mount in pencil in the hand of
 Doris Bry; title, date, medium, and
f166 verso mount in pencil by the
 Estate of Georgia O'Keeffe; 8
 (encircled) and *not key* in pencil
 in an unknown hand.
 93.XM.25.58



55



56

56. EDWARD WESTON
 American, 1886–1958
Mary Marsh Buff, 1922
 Platinum print, 18.1 x 22.7 cm
 (7¹/₈ x 8¹⁵/₁₆ in.). Signed and dated on
 the recto of the mount; titled on the
 verso of the mount.
 93.XM.39

The sitter for this portrait, Mary Marsh Buff, was an assistant curator at the Museum of History, Science and Art (part of which became the Los Angeles County Museum of Art) and later became a prolific author of children's books. This 1922 portrait, which prominently displays her engagement ring, was presumably made to commemorate her marriage that year to Conrad Buff, a local artist known especially for his landscape paintings and murals. In its stark composition and use of a close-up profile incorporating a sharp twist of the sitter's neck, the picture relates strongly to several other Weston portraits from the early 1920s in the Getty's collection. Although this is apparently the only surviving print of this image, there are at least two other known variant portraits, where the sitter is viewed from the back rather than the front.

PROVENANCE: Private collection, New York City; [Thomas Solomon, Los Angeles].

57. ANDRÉ KERTÉSZ
 American (born Hungary), 1894–1985
Piet Mondrian, 1926
 Gelatin silver print on carte postale
 stock, 13.3 x 7.8 cm (5¹/₄ x 3³/₃₂ in.).
 Signed in pencil on the recto of the
 print; inscribed *Paris* in pencil on the
 recto of the print.
 93.XM.21.1

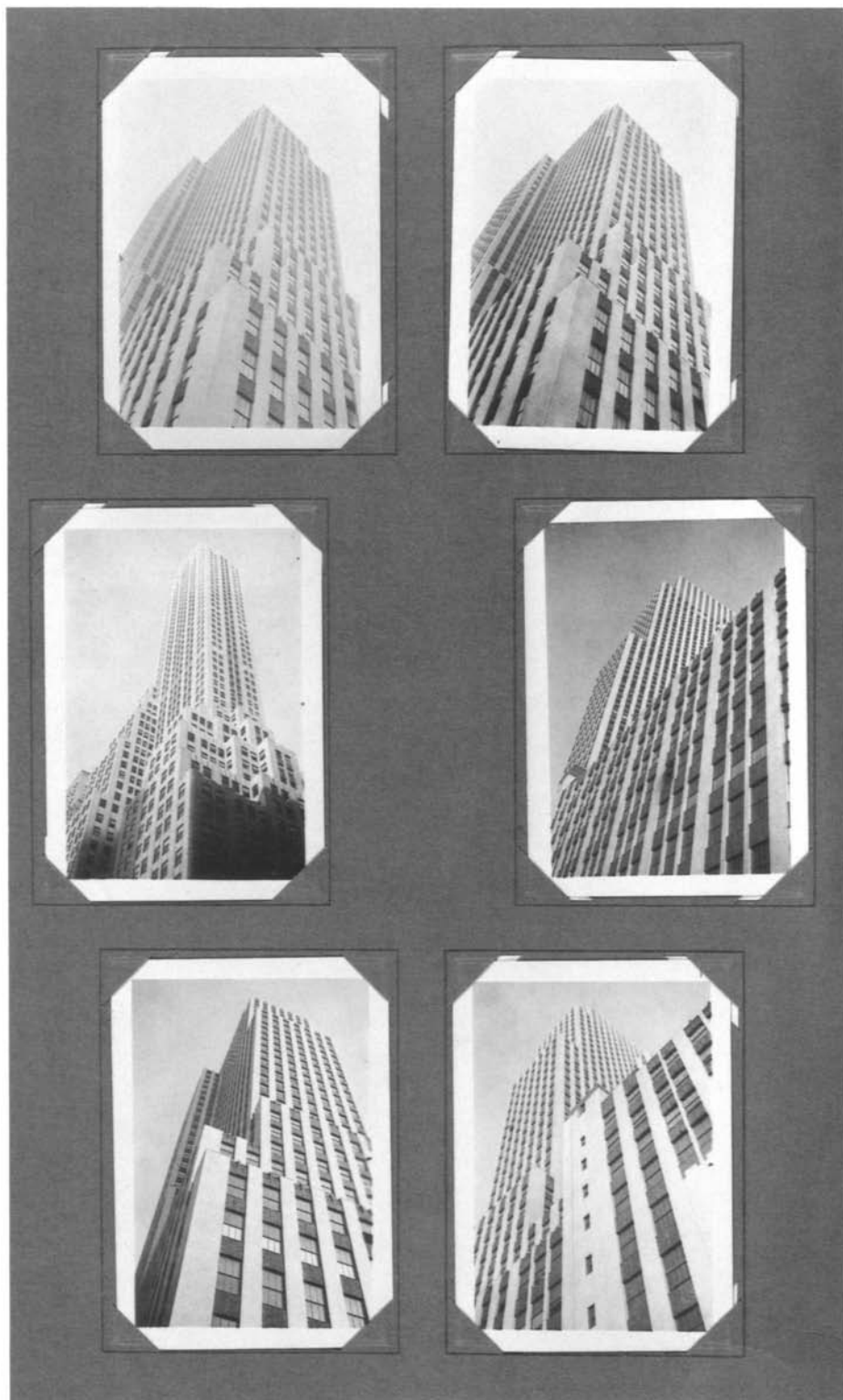
Following his 1925 move to Paris, André Kertész was introduced to many prominent sculptors and painters, among them Piet Mondrian (1872–1944). In 1926 Kertész visited Mondrian's studio, where he saw the painter's bold geometric abstractions for the first time and made the now-famous series of portraits and photographs of Mondrian and his studio and living quarters. This picture joins four related works in the collection, including a seated portrait of Mondrian, a still life of his eyeglasses and pipe, and both a carte postale and a modern print of *Chez Mondrian*.

Trying to capture the spirit of Mondrian's spare and structured paintings, Kertész photographed the artist framed by the geometrical patterns of his studio, using available daylight as his only light source. This close-up was taken after Kertész discovered that Mondrian, in order to balance an asymmetrical face, had trimmed his moustache shorter on one side. This view of Mondrian's slightly turned head, in which his misshapen moustache is particularly pronounced, is a variant on the more commonly seen frontal view.

PROVENANCE: [Daniel Wolf, Inc., New York]; (sale, Christie's, New York, April 25, 1989, lot 225).



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58. AARON SISKIND
 American, 1903–1991
 Album of 198 photographs,
 ca. 1930–33
 Leather album with 12 loose leaves:
 35.6 x 25.4 x 1.9 cm (14 x 10 x $\frac{3}{4}$ in.);
 gelatin silver prints: each approx.
 8.9 x 6.4 cm ($3\frac{1}{2}$ x $2\frac{1}{2}$ in.)
 Gift of the Aaron Siskind
 Foundation.
 93.XA.46. I–. 198

Throughout high school and college Aaron Siskind maintained an interest in music and literature as well as an involvement in politics and poetry. While visiting museums and galleries in New York with City College friends like Adolph Gottlieb and Barnett Newman, his inclination toward the visual arts increased. After becoming an English teacher in the New York City school system and marrying a high school friend, Sonia Glatter, he began making photographs in 1930 with a small camera he had received as a gift. The album of nearly two hundred prints donated to the Museum this year by the Siskind Foundation is made up of images from the photographer's first years in the medium. Many of the works are early expressions of serious themes that would occupy him throughout what would be a very long career.

The studies of bare winter trees, isolated boulders, and monumental public sculpture are examples of subjects he would tackle repeatedly as his style and technique evolved. The portraits of construction workers, views of New York tenements, and other images from city streets anticipate the work he would do with the Film and Photo League over the next seven years (1933–40). The variety of skyscraper compositions and other images of industrial equipment and architecture reflect the pervasive popularity of these quintessential American subjects and the Constructivist style of approaching them.

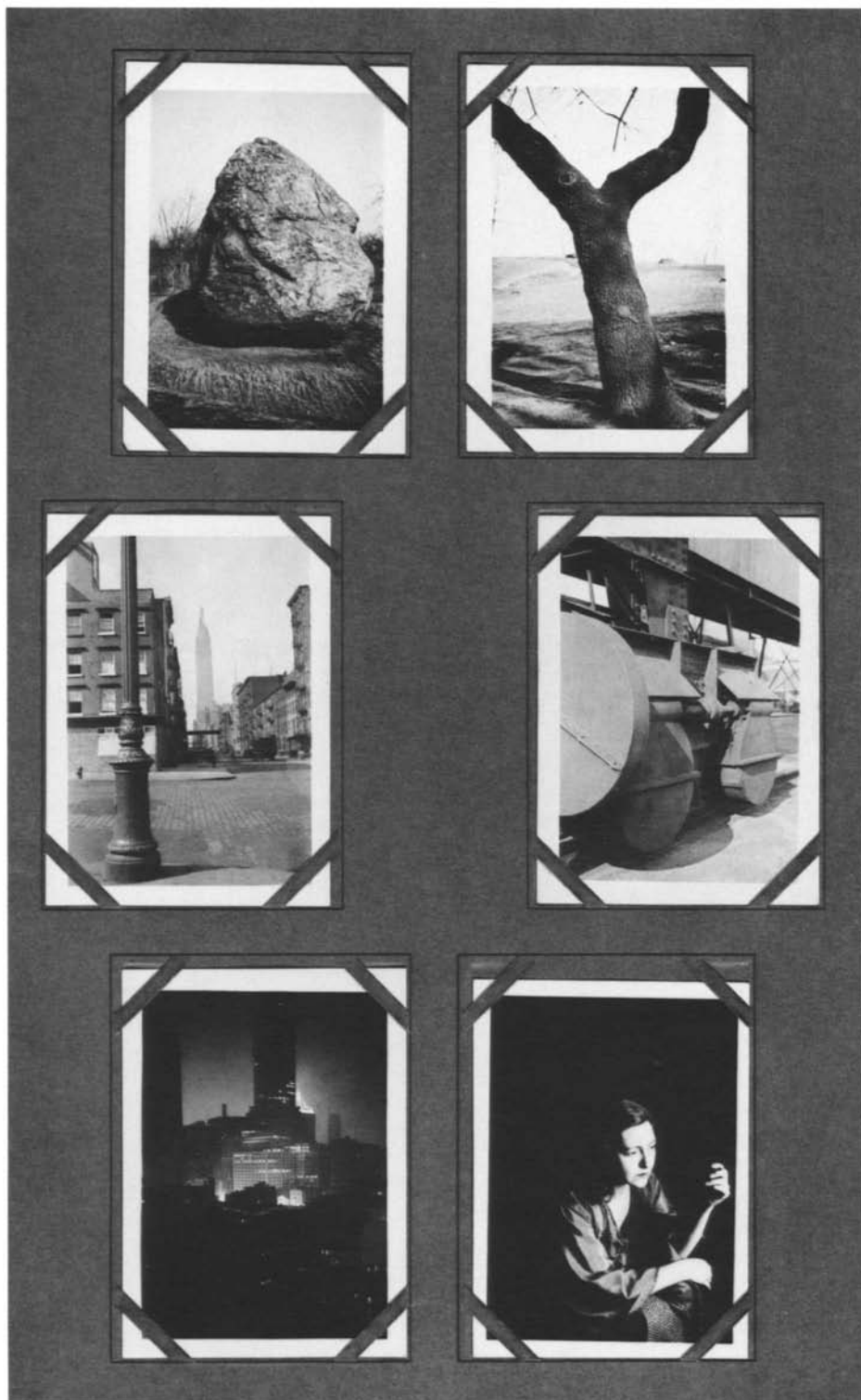
Another element present in this private selection of prints from around 1930 is the personal—the honeymoon portraits of Sonia, the dramatic and casual images of friends and family, and the classroom documents recording the eager pupils who would be the frustrated photographer's charge until he finally resigned his public school post in 1949.

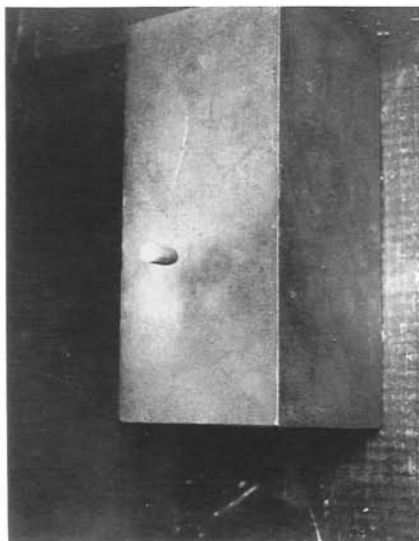
PROVENANCE: The Aaron Siskind Foundation.

HAROLD EDGERTON

Photography is an art born of science and is entirely dependent on the energy of light for its existence. The inventors of photography from the time of Sir John Herschel and William Henry Fox Talbot understood well the reciprocal relationship between science and art and how these two products of the human mind are, arguably, the only ones for which progress is inevitable. When Harold Edgerton began his experiments to harness time using light in 1926, he acknowledged standing on the shoulders of the giants who came before him. He credited Michael Faraday, who was present at the first public display of photographs by Talbot in January 1839; he mentioned Plateau and Stampfer, who, inspired by Faraday, discovered the phenomenon of stroboscopic perception; and he drew from Ernst Mach, who recorded bullets in flight in 1881, and also from Worthington's photographs of splashes, which were published in 1908.

Edgerton is singular among twentieth-century scientist-photographers in creating a body of work that advanced science as much as it advanced visual poesy. Genius is perhaps the best word to describe how he bridged the distance between science and art.

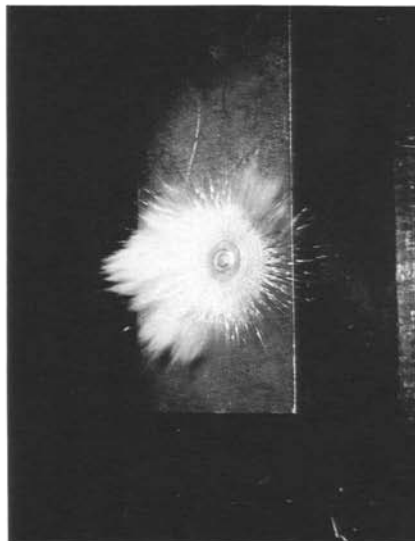




59

He understood, probably by the mid-1930s, that once the scientific value had been exploited, he was essentially free to explore the pure visual potential of his discovery. He persevered over a fifty-year span, making a body of several thousand photographs that are not groundbreaking scientifically but that delight the eye and the mind. Just as a poet must refine his ideas and words by the process of writing, revising, and reviewing, so Edgerton perfected his images by returning over and again to his favorite subjects—splashes of various liquids (especially milk), bullets passing through or striking various materials, athletes performing ordinary movements, birds and bats in flight—repeating them persistently until he achieved perfect representations.

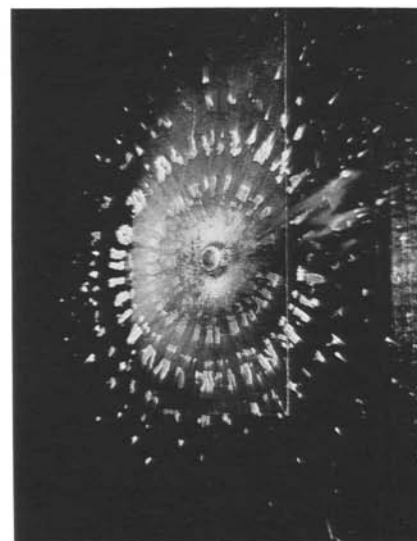
A fine example of his frequent return to a single subject is *Bullet Just Before Impact* (93.XM.3.5), where a bullet travel-



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ing at a speed of around sixteen hundred feet per second appears to be arrested in flight by a blast of light. In *Bullet Hitting Steel Target* (93.XM.3.7) another bullet liquefies from the force of the impact. In *Bullet Splash Formation* (93.XM.3.4) yet another bullet has already liquefied on impact and begun to solidify as “the particles radiate outward in the charming concentric circle formation,” as Edgerton described the picture. In order to achieve the symmetry and beauty of the latter work, he had to repeat the process dozens of times long after he had captured the kernel of scientific information provided by this particular event. His quest for a visual utopia was possibly stronger than the desire for knowledge. Working with exceedingly simple raw materials—light and time along with accident and chance—Edgerton spent his life attempting to transform them into art using flashes of very bright light for very short durations.

59. HAROLD EDGERTON
American, 1903–1990
Bullet Just Before Impact, 1938
Gelatin silver print, 25 x 19.1 cm
(9¹³/₁₆ x 7¹/₂ in.). Inscribed: Verso of the print signed, in pencil, 10083, artist's wet stamp, wet stamp of artist's estate, inscribed in ink, *Do Not Keep, Last Copy, Please return to [H. E. Edgerton]*.
Gift of Gus and Arlette Kayafas.
93.XM.3.5



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60. HAROLD EDGERTON
Bullet Hitting Steel Target, 1938
Gelatin silver print, 20.1 x 25.8 cm
(7⁷/₈ x 10¹/₈ in.). Inscribed: Verso print signed, in pencil, 10059, artist's wet stamp, wet stamp of artist's estate, inscribed in ink, *Do Not Keep, Please return to [H. E. Edgerton]*.
Gift of Gus and Arlette Kayafas.
93.XM.3.7
61. HAROLD EDGERTON
Bullet Splash Formation, 1938
Gelatin silver print, 25 x 19.1 cm
(9¹³/₁₆ x 7¹/₂ in.). Inscribed: Verso print in pencil, *A 22 cal. bullet splashes on a steel plate* and 10076; artist's wet stamp; wet stamp of artist's estate; inscribed in ink, *Please return to [H. E. Edgerton]*.
Gift of Gus and Arlette Kayafas.
93.XM.3.4

PROVENANCE: Estate of the artist.

EDMUND TESKE

Edmund Teske, who was born in Chicago in 1911, has been one of the foremost artist-photographers working in Los Angeles since the 1940s. By using photography to govern intuition, Teske has significantly advanced the expressive potential of the medium. A virtuoso dexterity in photographic techniques and manipulation is married to an intuitive gift for image combination, resulting in images of heightened technical and emotional sensitivity, charged with a mystical, poetic mood.

Teske learned photography as a schoolboy and in 1934 took up a position as assistant at the commercial studio of A. George Miller in Chicago. About the same time, he was introduced to the work of several pioneers of modernism, including Alfred Stieglitz, Paul Strand, Edward Weston, and Man Ray. In 1936 Teske began a two-year fellowship with Frank Lloyd Wright at Taliesin East in Spring Green, Wisconsin. In what was the first photo-workshop to be conducted at Taliesin, Teske made views of the architecture and grounds and absorbed the teachings of the charismatic architect. Teske's interest in architecture as a subject was placed in a new perspective. Wright's synthesis of the natural with the artificial was taken by Teske as a guiding principle for his own art. It was through Wright that Teske met both Stieglitz and Strand.

Teske is a fiercely independent and self-absorbed artist who has withheld some of his best work from sale. However, the Museum organized an exhibition of his work, *Being and Becoming: Photographs by Edmund Teske* (June 8–August 15, 1993), for which it sought works directly from the artist through his primary agent, Craig Krull. A group of twelve prints was purchased, and a further three prints came from Stephen Cohen, for many years a collector of Teske's photographs. These handsomely complement the Museum's original holding of twelve prints, acquired from Samuel Wagstaff, Jr., in 1984.

In a diverse body of work Teske has embraced photography as a means of expressing his intensely personal and highly imaginative response to the world within and around him. Through teaching and exhibiting, he has been one of the most persistent and powerful influences on Los Angeles photographers for fifty years.



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62. EDMUND TESKE
American, born 1911
Photo Studio, South State Street,
Chicago, 1940
Gelatin silver print, 12.3 x 10 cm
(4 ¹³/₁₆ x 3 ¹⁵/₁₆ in.)
93.XM.33.2

Growing up in Chicago, Teske had access to a rich, diverse artistic community. He attended evening classes in drawing and painting at the Huttel Art Studio and sought to interact with established photographers in the city to further his education in the medium. Working on his own much of the time, Teske relied heavily on Ansel Adams's early writings to learn the fundamentals of light, optics, and darkroom technique.

As a child, Teske, accompanied by his mother, often traveled from his home on the far south side of Chicago to the portrait studios downtown. These visits were part of his earliest experience of what photography was and could be. This image of an empty studio, with

the camera set up, ready for action, is strongly autobiographical—it conveys the sense of Teske looking in on a world he was to make his own, like an actor about to stride across an empty stage.

Inspired by Eugène Atget, Teske set about creating a photographic portrait of his home city, Chicago. Amid the upheavals and strains of the Depression, he photographed storefronts, street scenes, children, and any other subject that allowed expression of his aesthetic sensibilities and social conscience. These poetic documentary photographs are among his finest works.

PROVENANCE: Collection of the artist; [Stephen Cohen, 1993].



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63. EDMUND TESKE
Kenneth Anger, Topanga Canyon
 Gelatin silver composite print of the
 1970s from two 1954 negatives,
 34 x 24.1 cm (13 ³/₈ x 9 ¹/₂ in.)
 93.XM.5.2

Prominent among Teske's reasons for coming west to Los Angeles was his desire to become a cinematographer. In 1938 he wrote to Frank Lloyd Wright, "My strongest urge is toward motion picture photography and I have been long in realizing just how it could happen." Although he never worked in Hollywood as a cinematographer (he did work for the stills department at Paramount Studios for several months in 1943), Teske came to know many Hollywood stars, among them Frances Dee, Joel McCrea, John Saxon, and Will Geer.

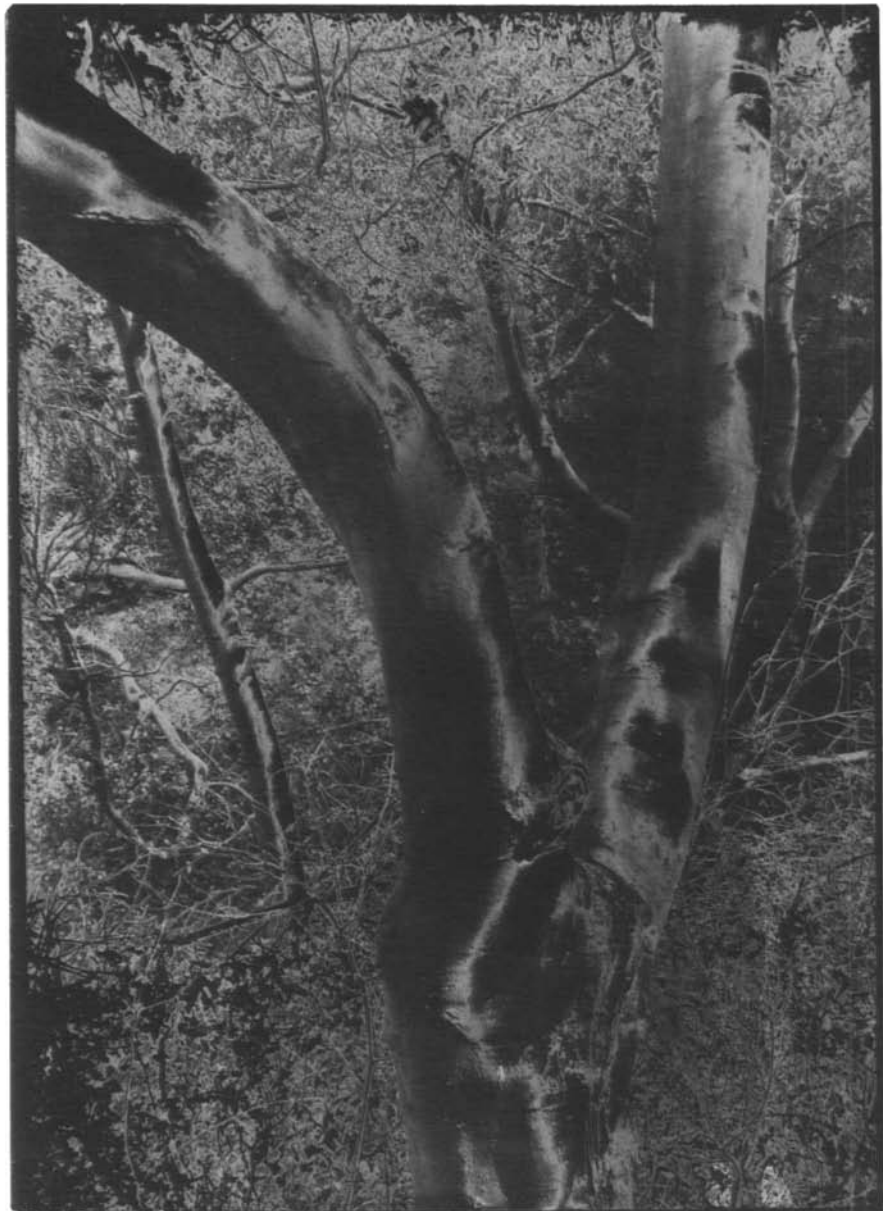
This striking image demonstrates Teske's technical sophistication and inspired narrative style. The romantic image of the dashing filmmaker Kenneth Anger (born 1932) posed atop a bluff in Topanga Canyon in the Santa Monica Mountains is overlaid with a Gustave Doré engraving that illustrates lines from Milton's *Paradise Lost*. The image brims with a sense of ritual and magic—precisely the ingredients for which Anger's films are renowned. Teske shared many creative ideas with Anger, collaborating with him on the *Inauguration of the Pleasure Dome* (1954, recut 1966), which incorporates multilayered footage representing the naked souls in hell described in Dante's *Inferno*.

The idea for this photograph primarily belonged to Anger. As an ardent admirer of Milton, Anger suggested that his portrait be combined with the Doré engraving. From a technical and picture-making viewpoint, this is a seminal image in Teske's body of work. It is the first instance where he appropriates the image of another artist and, in a marriage of disparate visual elements, creates a synthesis of powerful, dramatic effect.

PROVENANCE: Collection of the artist; [Turner/Krull Gallery, Los Angeles, 1993].

64. EDMUND TESKE
Olive Hill, Hollywood
 Gelatin silver duotone solarized print
 of the 1960s from a 1945 negative,
 35.2 x 25.2 cm (13 ⁷/₈ x 9 ⁷/₈ in.)
 93.XM.5.10

Soon after he relocated from his birthplace in Chicago to Los Angeles in 1943, Teske met a client of Frank Lloyd Wright's, Aline Barnsdall, who some twenty-five years earlier had commissioned the architect to design a grand residence that she named Hollyhock House,



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after her favorite flower. It was located on Olive Hill (now Barnsdall Park), a thirty-six-acre wilderness in the center of Hollywood, where Barnsdall wished to establish a center for the arts. By the time Teske arrived, the main house was occupied by a caretaker, and Studio Residence B, designed for occupancy by visual and performing artists, was empty and abandoned. Teske, the last artist to occupy Studio Residence B, lived there for five years before it was demolished in 1949.

The Olive Hill site, covered with olive and eucalyptus trees, became Teske's Arcadia and a dominant motif in his photography. He explored the groves in search of camera subjects and made many studies that reveal his reverence for nature. The particular qualities of light and depth in this photograph have been achieved by means of an alternative process that the artist calls duotone solarization. Using a high contrast paper, the exposed print is immersed in developing chemicals, placed in the stop bath, and partially fixed. The print is then exposed to light again, and the remaining traces of developer continue their action. The silver particles in the paper expand and, with the agency of light, produce remarkable, spontaneous color effects. Through the chance behavior of photochemistry the monochrome print is transformed into a mysterious, one-of-a-kind print that represents for the artist a combination of "the subjective realm of being and the more literal photographic representation."

PROVENANCE: Collection of the artist; [Turner/Krull Gallery, Los Angeles, 1993].



65

65. IMOGEN CUNNINGHAM
American, 1883–1976
Bill Adams, 1951
Gelatin silver print, 19.7 x 19.2 cm
(7³/₄ x 7⁹/₁₆ in.). Inscribed *negative*
No. 7 on artist's Green Street label
mounted on verso of print.
Gift of Mrs. Eli Sobel
94.XM.45.7

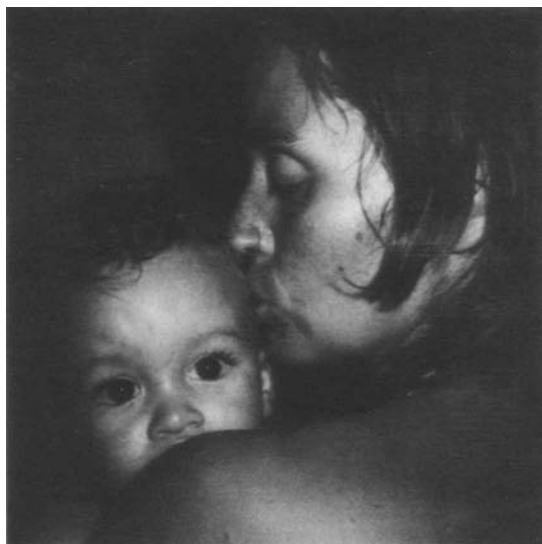
In 1993 the Museum was given eight portraits by Imogen Cunningham of Bill Adams (Bertram Martin Adams, born 1879), a writer of sea stories and a longtime friend of Cunningham's. They appear to have been made during the same outdoor session in Dutch Flat, a gold mining town in the Sierra Nevada Mountains northwest of San Francisco, where many San Franciscans kept summer homes and where Adams lived year round.

Testimony to Cunningham's adeptness at capturing her sitter's most evocative expressions and gestures, each of the portraits in the sequence reveals a different aspect of Adams's eccentric and animated personality. This is further highlighted by the photographer's use of dramatic "stage" lighting. In the portrait illustrated here, ironically, Adams's

attempt to hide his face with his hand only makes his facial expression all the more poignant.

Cunningham obviously felt a great attachment to these portraits of Adams as a sequence, since she chose to reproduce four of them, including the one pictured here, together on one page in her last book, *After Ninety*. This sequential grouping is a rare occurrence in a book where all the other illustrations, with one exception, appear one to a page, and where all the subjects were at least ninety years old. Perhaps it was their success as both individual and serial images that convinced Cunningham to include them in the book, even though Adams was only seventy-two at the time of his sitting.

PROVENANCE: From the artist to Eli Sobel; donated by Margaret (Mrs. Eli) Sobel.



66

66. WALKER EVANS
American, 1903–1975
Woman with Child [Virginia Hubbard and Son], 1974
SX-70 Polaroid print, sheet:
11.4 x 8.9 cm (4 1/2 x 3 1/2 in.). Initialed
and inscribed on verso in blue ink:
Destin Fla. / Aug 12 1974.
93.XM.7.1

Walker Evans's last years as a photographer were spent experimenting with instant color photography. Introduced in the fall of 1972, Polaroid's SX-70 system offered the first integral (or "non-peel-apart") instant film and was hailed as technology that would radically change still photography. The developers of this "absolute one-step photography" realized that they would need to convince professional photographers of the merits of this new invention for it to be accepted as more than a gimmick or plaything. To this end they encouraged its use by those of Evans's stature by providing cameras, film, and enlargements on request. Evans had, in fact, already purchased an SX-70 camera on a 1972 trip to Atlanta, but he did not begin to use it until the next year, when Polaroid's generous offer of supplies persuaded him to take it out of storage. Then, at the age of seventy, he became fascinated with this new medium

and, although he did refer to it on occasion as a toy, took it quite seriously, creating more than 2,400 instant prints.

The compact portability of the SX-70 was its greatest attraction for Evans, and he got in the habit of taking it along when he traveled to speaking engagements and social gatherings. Among the group of six Polaroid prints acquired this year by the Getty Museum is one of the most beautifully composed of these many portraits from the seventies, that of his friend Virginia Hubbard and her infant son, Ezra. Made on the west coast of Florida in the summer of 1974, this unique, miniature image possesses more intimacy, is a closer, more subjective picture, than any other single image in the Evans canon. It has been tightly composed, employing the mother's left profile and her back to frame the wide eyes and very round head of the little boy. It would have made a fine black-and-white picture, but the color lends it an immediacy appropriate to the mood portrayed; the glistening flesh-tones radiate the heat of the Florida summer and increase the feeling of revealed privacy, a perhaps unintentional element of this very personal work.

PROVENANCE: The artist to Virginia Hubbard, 1974.

ADDITIONAL MAKERS

Listed below are the names, nationalities, and life dates of photographers whose work was acquired by gift, exchange, or purchase by the Getty Museum during 1993 but did not appear in the previous section of selected acquisitions.

ALVAREZ BRAVO, MANUEL

(Mexican, b. 1902), 1 platinum/
palladium print

GRAY AND O'REILLY

(Gray, James, and O'Reilly, John F.
[American, active 1930s–40s]),
1 gelatin silver print

LUMIÈRE BROTHERS, AUGUSTE AND LOUIS

(French, 1862–1954 and 1864–1948),
1 autochrome. Gift of Phyllis Adams
Jenkins

MUYBRIDGE, EADWEARD

(British, 1830–1904), 15 stereographs

SOMMER, FREDERICK

(American, b. 1905), 1 gouache
drawing. Gift of Michael Mattis and
Judith Hochberg

STIEGLITZ, ALFRED, EDITOR

(American, 1864–1946), complete set
of *Camera Work* magazine, January
1903–June 1917 [by exchange for an
inferior set in the existing collection]

VARIOUS EUROPEAN MAKERS, 13 albumen
and gelatin silver prints, ca. 1870s.

Gift of Mr. and Mrs. Otto Wittmann

VARIOUS MAKERS, *Philadelphia Photographer*
magazine, seven issues from 1864–65.
Gift of Isabelle Samuels in memory
of Ralph Samuels

WATKINS, CARLTON E.

(American, 1829–1916),
12 stereographs

Sculpture and Works of Art



67

67. *Pair of Altar Candlesticks*
 Italian (Rome), early eighteenth century
 Bronze, partially gilded, H (each):
 83.3 cm (32³/₄ in.)
 93.DF.20.1-2

These candlesticks were probably intended to decorate the altar of a church or chapel dedicated to Saint Philip Neri (1515–1595), since their bases and central sections display his symbols: the flaming heart and the eight-pointed star. Neri founded the Congregation of the Oratory, a community of priests dedicated to prayer and preaching, and was canonized in 1622. The dynamic forms of the can-

dlesticks, with inwardly and outwardly curving volutes, suggest their origin in eighteenth-century Rome.

PROVENANCE: Private collection, Switzerland; [Daniel Katz, London]; Barbara Piasecka Johnson, Monte Carlo, since 1984.

BIBLIOGRAPHY: J. Grabski, ed., *Opus Sacrum: Catalogue of the Exhibition from the Collection of Barbara Piasecka Johnson*, exh. cat. (Warsaw, 1990), pp. 342–44.

68. FRANCESCO ANTONIO FRANZONI
Italian, 1734–1818
Table, ca. 1780
Marble, H: 100 cm (39³/₈ in.);
W: 200 cm (78³/₄ in.); D: 81 cm
(31⁷/₈ in.)
93.DA.18

Franzoni was an important sculptor and restorer of antique sculpture in Rome during the last quarter of the eighteenth century. He designed a pair of tables for Pope Pius VI, now in the Museo Pio-Clementino, Vatican City, that are nearly identical to the Getty example. The tabletop of this work is a massive slab of *breccia Medicea*, so called because it was first quarried by the Medici in the Apuan Alps at the beginning of the seventeenth century.

PROVENANCE: Private collection, Texas; [Carlton Hobbs, London].



68 (side view, detail)



69. PIERRE-JEAN DAVID D'ANGERS
 French, 1788–1856
Bust of Miss Mary Robinson, 1824
 Marble, H: 47 cm (18 1/2 in.)
 93.SA.56

A student of Philippe-Laurent Roland in Paris, David d'Angers was the most influential and innovative portrait sculptor of the Romantic period. The subject of this bust is the daughter of Henry and Ann Buchan Robinson of Newburgh, New York. Mr. Robinson's friendship with the French general and statesman the Marquis de Lafayette (1757–1834) may explain the link between the Robinson family and the sculptor; David d'Angers was a great admirer of the French hero and produced several busts of him. A signed plaster model of this bust is in the Galerie David d'Angers, Angers.

PROVENANCE: Henry and Ann Buchan Robinson, Newburgh, New York; Adrian Ward-Jackson, London, 1983; Ward-Jackson family, London, by descent; [Cyril Humphris, London].

BIBLIOGRAPHY: H. Jouin, *David d'Angers: Sa vie, son oeuvre* . . . (Paris, 1878), p. 462; idem, *Musée d'Angers* (Angers, 1881), p. 194, no. 92; S. Lami, *Dictionnaire des sculpteurs de l'école française* (Paris, 1910), p. 63; M. Valotaire, *David d'Angers* (Paris, 1932), pp. 48, 51–52; G. Chesneau, *Les Oeuvres de David d'Angers* (Angers, 1934), p. 137, no. 235; V. Huchard, *Galerie David d'Angers* (Angers, 1985), p. 86.





70

70. MASSIMILIANO SOLDANI-BENZI
Italian (b. Florence), 1656–1740
Venus and Adonis, ca. 1700
Bronze, H: 46.4 cm (18 1/4 in.);
W: 49 cm (19 1/4 in.); D: 34.3 cm
(13 1/2 in.)
93.SB.4

Soldani-Benzi was the finest bronze caster in late seventeenth-century Europe and, with Giovanni Battista Foggini (1652–1725), the most significant proponent of the Florentine Baroque style in sculpture. This bronze group depicts the story of the death of Adonis from Ovid's *Metamorphoses* (10:495–739) and displays the Baroque theatrical style for which Soldani is known. A second version of

this group is in the Walters Art Gallery, Baltimore, and a wax version survives in the Museo delle Porcellane, Sesto Fiorentino.

PROVENANCE: Thomas Wentworth, 1st Earl of Strafford (of the second creation 1711); heirs of Thomas Wentworth, Wrotham Hall, Middlesex, by descent; Julian Byng, esq., Wrotham Hall, Middlesex; (sale, Christie's, London, December 8, 1992, lot 108); [Cyril Humphris, London].

BIBLIOGRAPHY: K. Lankheit, "Florentiner Bronze-Arbeiten für Kurfürst Johann Wilhelm von der Pfalz," in *Münchener Jahrbuch der Bildenden Kunst*, vol. 7 (Munich, 1956), pp. 190–91, figs. 7–8; K. Lankheit, "Two Bronzes by Massimiliano Soldani-Benzi," in *Journal of the Walters Art Gallery*, vols. 19–20 (Baltimore, 1956–57), p. 14, fig. 5; K. Lankheit, "Two Bronze Reliefs by Massimiliano Soldani-

Benzi," in *Register of the Museum of Art, University of Kansas*, vol. 9 (Lawrence, 1957), p. 146; K. Lankheit, *Florentinische Barockplastik 1670–1743* (Munich, 1962), pl. 131; T. Friedman, "Lord Harold in Italy 1715–16: Four Frustrated Commissions to Leoni, Juvarra, Chiari, and Soldani," *Burlington Magazine* 130, no. 1028 (November 1988), p. 845, fig. 33.

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